

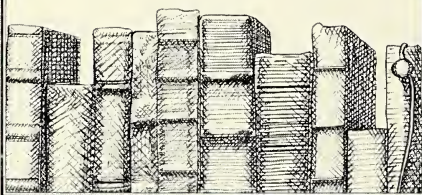




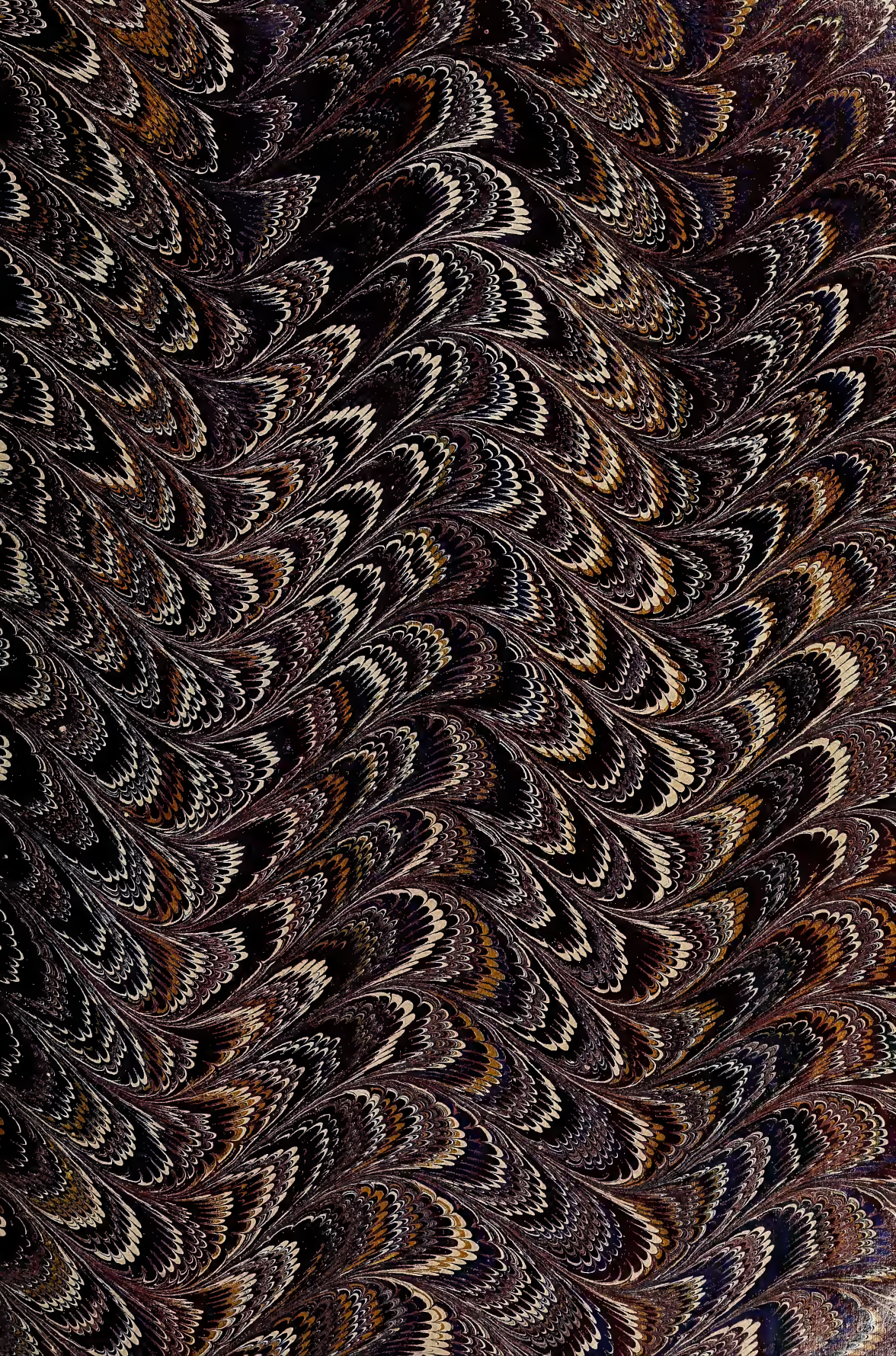
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<sup>ohn</sup> <sup>Curley</sup>  
J. B. WARING,

*Author of "The Arts connected with Architecture in Central Italy," "Architectural Art in Italy and Spain" (with MACQUOID),  
"Architectural Studies at Burgos and Miraflores, Spain," "Designs for Civic Architecture," "Masterpieces of  
Industrial Art," "Treasures of Ornamental Art, Manchester, 1857," &c.*

"The great business of study is to form a mind adapted and adequate to all times  
and all occasions: to which all Nature is then laid open, and which may be said to possess  
the key to her inexhaustible riches."—SIR JOSHUA REYNOLDS, *Discourse XI.*



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# P R E F A C E.

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THE subjects contained in this Work are treated in a pictorial more than in an architectural manner, because they are meant rather to serve as motives for fresh design than as models for reproduction. Copying is the curse of Architecture in our day, while everything which serves to raise fresh ideas, or aid in the development of design, tends to advance the Art. I confidently look forward to new phases of architectural art; but we must not expect to see a rapid change.

New styles of architecture are not the mushroom creations of a summer's night; neither by days nor by months can we hope to reckon up the various changes which gradually lead us on to fresh developments of art, all tending to the formation of new and distinct styles. It is therefore with pleasure that I hail every attempt at originality, however imperfect it may be in itself. All such efforts tend to progress, without which, in Architecture, as in all other branches of science, there can be no real vitality, however much we may dress up corpses and galvanize them into the transient semblance of life.

What pleasure can any man with true artistic feeling have in designing adaptations of Italian, Gothic, or any other style, borrowing one bit here and another there, turning himself into a kind of architectural cook, and serving up dead men's brains to us as nourishing food?

There is, we are convinced, no reason why this should be so; and it is against nature, against all the teachings of the Past, that it should continue to be so for ever. We look forward, then, to the time when our greatest and national works shall be characterized by sufficient originality in point of construction and application of ornament to form the nucleus of a new style; grouping together in perfect combination all the highest and most educated art of the period, and forming a complete design, whether as regards its strictly architectural features, its sculpture, its painting, or its ornament. Thus, guided by the extended knowledge and practical advantages of our age, we shall inaugurate the new work, which will worthily hold its place with all the noblest kindred productions of antiquity.

It is the Author's hope that his labours, now extending over many years, will not have been without their effect in influencing this consummation. In the present volume he gives various notes, made in the hope of some day being enabled to apply the lessons taught by them to buildings of his own design; that hope is now past, and he presents them to his fellow architects for such use as can be extracted from them.

J. B. WARING.





# DESCRIPTION OF PLATES.

## *PLATE I.*

THE Romanesque architecture of the South of France is characterized by a very close adherence to Gallo-Roman models, combined with a strongly-marked adoption of Byzantine mouldings and ornament. This may be seen in the present Plate by the fluted dado, and by the sculptured pedestal, forming a portion of the principal entrance to the church of St. Gilles, on which Cain and Abel are represented offering their sacrifices to Jehovah. The dresses of these figures are pure Byzantine, and the manner in which their robes are made to hang on projecting knobs is not uncommon in the illuminations of the Byzantine and Romanesque schools of the 11th and 12th centuries. The oval subject represents the Creator seated on a rainbow in the clouds, with a flame and light point nimbus over his head, and holding the Earth in his hand. The present Abbey Church of St. Gilles was dedicated by Pope Urban II., A.D. 1096.

## *PLATE II.*

BOLDNESS and breadth of treatment, presenting fine effects of light and shade, are the general characteristics of Romanesque ornament, which, in the cases we have selected for illustration, are combined with more than ordinary carefulness of execution. They are all taken from fragments preserved in the Museum of Toulouse, which forms a rich storehouse for works of this class, ranging in date from the 11th to the 13th century.

## *PLATE III.*

THE workmanship of these capitals is unusually fine. The subject of the historiated capital is the Adoration of the Infant Jesus. Joseph stands somewhat apart, in the attitude of meditation or perplexity in which he is frequently shown.

## *PLATE IV.*

THE Abbey Church of Moissac is one of the most remarkable monuments of Romanesque art in France. The portal, of which we give the central pier, dates from the early part of the 12th century. Symbolic lions and lionesses (Christ and the Church) form the principal ornament of the pier, having figures of St. Peter and St. Paul, to whom the church is dedicated, on each side. The carved ornaments on the right are taken also from this portal, and are remarkable



for elegance of design and fine effect of contrasted light and shade. The carved mouldings beneath are from the cloisters erected by Abbot Ansquetil, in the year 1100. The beautiful capital is also from this cloister. Capitals of a similar description are to be seen at St. Sernin, Toulouse, and appear to have served as a model to N. Pisano in his pulpit at Pisa.

#### PLATE V.

REPRESENTS portion of the principal entrance to the Church of St. Croix, Bordeaux, a work probably of the 11th century. On the external circle of the arch are angels glorifying God, who is represented in the centre half emerging from clouds, and having on each side of him the elders as described in Revelations, ch. v. All the remaining sculpture is symbolical of the Christian struggling to avoid the pleasures and snares of the world (figures winding through foliage): the seated figures with a rope appear to represent the faithful by whom Jesus and his spouse, the Church, are conjoined, as shown in the two seated figures at the apex; whilst the doves and animals (the lions here signifying Satan) seem to typify the prophecy, "It shall bruise thy head, and thou shalt bruise his heel." As regards the commencement of the signs of the zodiac, we imagine that some stupid *operarius* began it by mistake, and was stopped by the *magister*, who never had that band completed. Some of the principal figures, as will be seen on the bits given larger, possess a peculiarly Assyrian character, and may have been executed by workmen from the East.

#### PLATE VI.

THE very florid and remarkable façade of N. D. de Poitiers may be ascribed to the 12th century. Its ornament is very bold, effective, and peculiar in many points. The introduction of a natural form, such as the Ammonite, in the lower portion, is very unusual in the Romanesque style.

#### PLATE VII.

THE carved ornament of N. D. de Poitiers serves to show how even the roughest work and most ordinary design may be redeemed by vigour of execution and an eye for effects of shadow. The angle chamfers are very effective, and the projecting bosses of the extreme left portion have an excellent result in breaking the line and catching light. The piece from St. Gilles forms the opposite dado to that of Cain and Abel, shown in Plate I. The subject, an allegorical one, is common in Romanesque buildings, and may typify the Devil in the shape of a Centaur seeking to slay the soul in the form of a hart. The strongly-marked Græco-Assyrian character of the Centaur in this piece is very interesting.

#### PLATE VIII.

WE may see in this group of subjects the characteristics of two distinct schools of sculpture, which were gradually developed in Europe up to and after the 11th century. Nos. 1 and 2 represent portions of marble slabs let into the wall of the choir of St. Saturnin or Sernin, Toulouse, which, if

not actually of Byzantine workmanship, are close copies of Byzantine models, exhibiting perhaps the lowest state to which the art could fall, in the utter want of expression and design, poor execution, and plaited drapery, the nature of which may be seen on figure 2. M. Didron ascribes these pieces of sculpture to the 9th century; remains of colour are still to be traced upon them. Sprung from this school is almost all the figure sculpture of Cisalpine Europe up to the 13th century, the remainder being formed on Roman models. In the south of France sculpture of this class perhaps was carried to greater perfection than in any other part of Europe. An example of this is given in No. 3, the statue of a Saint, in the Museum of Toulouse, executed by Gílibertus, probably of the 12th century, which, however stiff and inartistic, is still a fine work in point of execution, and not destitute of a certain quiet dignity of character.

The sarcophagi from the Arles Museum are of earlier date and of great interest; they range from the 4th probably to the 9th century. We have selected portions of the Christian monuments only. The upper portion of a tomb contains the Apostles in niches, with wreaths of victory and symbolic sculpture above. The female figure in the centre piece represents Mary, the mother of Christ, with eagles holding wreaths. The head to the left is from the tomb of the Labarum, a fine work, probably of the 5th century; the heads are of a Jewish character, as seen by the one selected; the waved lines represent the sky, in which are represented stars, and above each figure is a half-wreath grasped by a lion's claw; the piece to the right represents some of the Apostles in a double row; the manner in which the feet are arranged is curious, and exemplifies the decline of artistic feeling. The general arrangement of these sarcophagi was retained in Romanesque buildings, and is to be found applied in numerous instances as a transom over the portals of many churches.

#### PLATE IX.

OF the many interesting monuments in or near Arles, not one is more remarkable than the primitive church in the rock of Montmajeur, probably founded by Childebert, about the year 537, and dedicated by St. Césaire to St. Peter. The ornamental portions would appear, however, to be of much later date. The pier which we have given, about four feet in height, is of peculiar form and richly worked, as seen by the enlarged bit (1). The capital (2) is from one of the few columns which support some arched masonry; in all cases we should not feel disposed to assign an earlier date than the 10th century, if so early, to any of the sculptured work. No. 3, from the Museum, shows a curious treatment of the wave scroll in early work of the Montmajeur type. No. 4 is portion of a Romanesque capital, of the 12th century probably, remarkable for good design and fine execution.

As regards the inscriptions, we have appended a few, which serve as types of those mainly in use during the Romanesque period. The earliest is "Corpus ipsius," from the tomb of St. Victor, of Marseilles, dated 1048 A.D., in which we meet with the system of "lettres enclavées" in full force. Beneath this is "Gratia Dei sum (quod?) sum," from the façade of St. Gilles. The statue between is shown on Plate X., and is probably St. Paul. "Gamaliel" is also from St. Gilles, and speaks of an Eastern inspiration. "Orate pro eo, &c., Bertrand de Santillano," A.D. 1221, is from St. Trophime, Arles, and of the same character as the dates placed opposite, A.D. 1184 and 1347; indeed, this style of letter ranges over the whole Romanesque period, sometimes more pure Roman, like "Gílibertus" and "Daniel inter leones." But the former predominates, and is found wherever Romanesque art spread: the "Doctor doctorum," &c., being an example from Pisa.



We greatly approve of this system, as being simple, legible; affording sufficient scope for artistic treatment, and much preferable to the barbarous, illegible angularities of German text.

The remaining letters and figures are masons' marks from St. Trophime, Arles, and are amongst the most common to be found in abundance on buildings of that period. We append a transcript of Ansquetil's dedication stone, A.D. 1100:—

“Anno ab incarnatione æterni principis millesimo centesimo factum est claustrum istud, tempore Ansquetili abbatis. Amen. Virgo (3), mater Dei, mater, regina (3), felix” (? 3).

#### PLATE X.

**B**OTH the episcopal marble thrones given in this plate are to be found also in Le Duc's “Dictionnaire de l'Architecture” (s. v. *chaire*), but treated in that manner peculiar to the artist, which, however clever and artistic, very much detracts from their value as true representations of the subjects. M. Le Duc would assign that of Augsburg to the Carolingian epoch, perhaps to the 9th century. We must remark that the lions in his woodcut bear little resemblance to the originals, which are naturally much worn away, and that the bodies and tails of each are cut out of the solid, as shown in our illustration. The Avignon throne is probably a work of the 12th century (late), and is remarkable for its mitre-shaped back. Similar stone or marble thrones of a later date are not uncommon; but the finest of all is certainly that still in a perfect state of preservation (14th century), in the church of St. Seurin, Bordeaux.

The figure supporting a bénitier is from one of the angle piers of the cloisters of St. Trophime, and the subject from St. Gilles represents a Saint, probably St. Paul, standing on a bracket, from which issues a lion, who tears to pieces a pagan figure, from whom the devil, in the shape of a serpent, attempts to escape.

#### PLATE XI.

**T**HE small cloisters of Las Huelgas present some fine examples of transitional Romanesque ornament, especially in carved capitals, and the influence of the Southern French school is clearly to be traced. No. 1 is from an angle of the cloisters; 2, rib mouldings and bracket against wall; 3 shows the system of undercutting, drilling, and angular hollows common to all Romanesque carved ornament; 4 illustrates a very good bracket of the series shown in Plate XXVII.

#### PLATE XII.

**T**HE sarcophagus supported by animals, emblematic, we think, of vigilance, courage, and fidelity, is a good example of transitional Romanesque, and is preserved, with many others, in the entrance porch of Las Huelgas. The brackets supporting the organ-loft of the convent church of St. Clara, Burgos, are of wood, and of very effective design. The spandril from Miraflores is of wood, and the ornament from a tomb in the cloisters of Burgos cathedral (14th century) is a good adaptation of the arum leaf in stone. It might be repeated so as to form a double group with advantage.

*PLATE XIII.*

THE upper portion of the Plate exhibits rudimentary crockets and surface ornamentation. The fine leaf ornament from the portal of St. Emilion, dying off into the soffit of the arch, is remarkably good. The town itself, as a relic of the Middle Ages, well repays a visit by the architect; the rock church being also a work of unusual interest archæologically. The capitals from Le Mans are to be found in the churches of Notre Dame de la Couture and Notre Dame du Pré. They are of the highest interest as remains of early buildings, which we are inclined to assign to the 10th century, if not earlier; they form part of blank arcades continued round a portion of the walls on the ground level, and are evidently remains of earlier buildings: the peculiar character of the bases, almost like inverted capitals, may be seen in the examples we have selected. The portion of a channelled pier on the left side is from Valence Cathedral, and is interesting as belonging probably to the Carolingian period.

*PLATE XIV.*

THE bronze door of the S. transept in Pisa Cathedral is the only one of three originally executed by Bonanno, of Pisa, about the year 1180. Unlike the earlier bronze doors of Italy, especially those of the South, there is little trace to be observed of Byzantine influence, but rather a bold, heavy, and, it must be admitted, a somewhat inartistic development of Romanesque art. The inscription in the panel we have selected, representing the Annunciation, is "Ave Maria gratia plena." The flowers are effective, and the junction of the roll mouldings cleverly arranged. In Kugler's "Kunstgeschichte" will be found a list of many of the most important bronze doors of this period; and in the Duc de Luyne's and Baltard's "Recherches sur les Monuments des Normands en Sicile," many good illustrations of ancient bronze doors in S. Italy. The Cathedral of Assisi, dedicated to St. Rufinus, was finished by Giovanni da Gubbio, A.D. 1140, but was not consecrated before the year 1253, by Gregory IX. The rich central doorway is a striking work, and remarkable as showing similar symbolical sculpture on its columns to that at Lucca (No. 3, Plate XV.), and a lion rending a Pagan figure, as seen at St. Gilles (see Plate X.).

*PLATE XV.*

THE stone font for complete immersion, in the Church of San Frediano (Frithian), Lucca, is ornamented with rough sculpture, a portion of which we have given, representing what would appear to be Knights Templars, but which is most likely meant to be a portion of Pharaoh's host in the Red Sea. Robertus Magister signs this work with his name as given, the date, according to Kugler, being 1151. The sculptured transom of San Salvatore is of much more careful execution, and of rather later date; it represents the baptism of a saint, and is inscribed with the name of St. Nicholas, patron saint of baptism, as well as "Biduino," a sculptor who worked about the year 1180. This is a good specimen of Italian sculpture at the close of the 12th century, and enables us to measure the immense advance made by one of the greatest geniuses of any age, Niccolo Pisano, in the early part of the 13th century. The column from Lucca is sculptured with figures illustrative, we believe, of the combats between the Virtues and Vices, and bears a very close analogy to the so-called



mysterious column of Freysing Cathedral (Bavaria), which M. Martin, in a very elaborate and clever article, has endeavoured to connect with the adventures of the Scandinavian mythical hero Siegfried (see Cahier and Martin, "*Mélanges d'Archéologie*"). On the column from the Duomo, Lucca, carved in low relief, should be noticed the figure of a huntsman blowing his horn, which is a counterpart of numerous horns, often called tenure horns (see Plate LIX.), and sometimes believed to be drinking-horns; but this they were not, the drinking horn being of quite a different form; and they are only tenure horns, from the fact of their being deposited as proofs of fiefdom of forest land or hunting-ground. The serpent on a column from S. Paolo ripa d'Arno we believe to be unique, and evidently relates to one of the oldest myths on record. The lion, in ancient Church symbolism, bears many meanings; at St. Gilles and Assisi we have represented him rending the enemies of Christ; in the present instance (No. 6) we conceive to be represented a lioness (the Church, the spouse of Christ, who was descended from David, the lion of the tribe of Judah) protecting one of her children, a lamb, and supporting other members of the Church, smaller lions, who form one of its pillars, and drive out the Evil One in the shape of a dragon (see also St. Gilles, Plate X.). We may here remark, that a distinction should always be made between lions and lionesses, as they doubtless, we think, severally symbolize Christ and the Church; the differences are marked, and strikingly shown in Plate IV. (Moissac).

#### PLATE XVI.

SOME of the most highly-finished sculpture in Romanesque art is to be found on the pulpit of the Church of Ravello, Southern Italy. The material is a very clear-tinted marble, and the sculptor was, according to inscription, "Nicholaus da Bartholomeus da Foggia," A.D. 1260. The capitals from St. Mark's, Venice, illustrate the use of black and white marble inlay (4), and a capital of purely Byzantine type, semi-cylindrical (3).

#### PLATE XVII.

NOTHING can exceed the elegance and effect of the capitals (2 and 3) from N. Pisano's celebrated marble pulpit (A.D. 1260) in the Baptistry, Pisa, to which the richly-carved doorway of the Baptistry, commenced by Diotti Salvi, A.D. 1153, forms a worthy portal. We have given a portion of one of the inner jamb columns of this doorway, remarkable for the graceful disposition of its foliage in low relief. The Romanesque capitals from Volterra Cathedral are beautifully executed in alabaster; they are of the same class of work as the sculpture from Ravello (Plate XVI.), and presumably of the same period.

#### PLATE XVIII.

THE upper part of this Plate serves to illustrate the very varied subjects usual on external corbels in Romanesque church architecture. Those in the cloisters which form the entrance to the church, just as the events of the birth of Christ may be said to typify the advent of Christianity, are very frequently similar to the ones selected from Arles, which are symbolical, we think, of the slaughter of the Innocents; (1, 2) the lion's head being equally typical of the civil power,

or of the Devil devouring children; (3) Herod's daughter dancing, precisely as represented at a later period in the sculpture on the portal of Rouen Cathedral; and (4) the legendary ass worshipping at the manger, as the old monkish distich had it, "*Cognovit bos et asinus te magnus mundi dominus.*" From the exteriors of churches we have (5) the bars of the manger and an animal's head; (6, 7), heads, again, of attendant animals; (8), the rage of Satan; (9), a copy of a Roman bracket; (10, 11, 12), the busts of the founders; (13), simple ornament; (14, 15), a founder and his shield of arms; (16, 17, 18), a scroll and animals; (19), the bird of night and of wisdom. The external corbels are thus seen to have been of a very mixed character. Internally, however, contrary to what might have been expected, they are still more so; and that style of architecture (Gothic) which we so often hear pronounced to be the only fit style for Christian buildings, contains subjects, and that in its most sacred precincts, which are frequently of the most horrible grossness or the broadest burlesque. In Poitiers Cathedral (13th century), round the naves and transepts are about three hundred, of wonderful variety of character and great power of execution. We give a few (passing over some unfit for reproduction) which speak for themselves. In St. Fredigonde (Poitiers) are also about two hundred corbels of the most wild and grotesque character; and in Notre Dame de la Couture (Cultura Dei), Mans, also a remarkable series, in all of which we find, not Christianity, but the burlesque literature and jokes of the day graphically perpetuated in stone within the very holy of holies of the Church, in mockery both of priests and altar.

#### PLATE XIX.

IT is the fashion of the day to compare the sculpture of the Early Pointed period with the works of Greece and Rome; and there is so far reason in the comparison, that we may admit the sculpture of this period to have been founded on principles derived from the best ancient models then extant. To Niccolo Pisano is due the rise and development of sculpture, founded on ancient models, throughout Europe during the 13th century. England has some fine examples, of which Lincoln choir possesses perhaps the most perfect. France is rich in them, and particularly have we been struck with the sculpture in the façade of Auxerre Cathedral. This is probably early 14th-century work, and the subjects we have selected are—Cain denying knowledge of his brother Abel after the murder; God creating the Sun, Moon, and Stars; Prudence or Wisdom, with a serpent round her waist; Religion (?) raising a winged soul; and Sampson killing the lion;—this last is, so far as we know, a unique example of anatomical knowledge in mediæval sculpture. We have given a figure of the Virgin from Orvieto Cathedral (1290-1320), of the Pisano school, to show the close resemblance of style between the Italian and Cisalpine works; it is taken from Agincourt's book.

#### PLATE XX.

AMONG the many panel-sculptured façades of the French churches, that of Lyons is perhaps the most elaborate. There are two hundred principal panels, besides small return ones, ornamenting the three portals. They are apparently early 15th-century work, consisting of legends and grotesques, Old and New Testament, astronomical, and natural history subjects, and scenes of



every-day life or artistic ornament. We have drawn a few which appeared to us the most characteristic of those within reach of illustration; and although perhaps not equal to the panels of the north porch of Rouen Cathedral (15th century), they are yet characterized by great freedom, vigour, and careful execution. Beginning at the left hand, upper row, we have the Devil, mounted on a goat, attacking a Christian; (3), the punishment of a backbiter; (4), an ancient philosopher with donkey's feet,—from his head springs a schoolman; (5, 6), games of the people; (7), Merman, wife and young one; (8a), the punishment of carnality; (9), a myth; (10), mad as hares in March; (11), a monk, half animal, slaying the Devil with a leg of mutton; (12), a composition from nature.

#### PLATE XXI.

VILLENEUVE-LES-AVIGNON, about a mile from Avignon, on the opposite bank of the river, is a very complete and interesting example of the old fortified town. The entrance gateway is in a very perfect state, and shows in the view the guard-house on top, chimneys, sentry-boxes, and principal staircase. The projecting piece nearer, forming portion of the main wall, consists of a sentry-box with fireplace, chimney, and external drain: the end of this wall appears to have been intentionally cut off from the entrance-towers themselves to prevent surprise. The reader should consult V. Le Duc's excellent treatises on military architecture in his "*Dictionnaire Raisonné de l'Architecture.*"

#### PLATE XXII.

THE magnificent triple stone chimney-place of the Salle de Justice at Poitiers is about thirty-six feet in length from pillar to pillar. It is a noble work of the early part of the 15th century, and is, we believe, a unique example of its class. For fuller description see Le Duc's *Dictionnaire*, s. v. *Cheminée*.

#### PLATE XXIII.

THE beautiful arrangements of natural foliage from the apse of Bordeaux Cathedral are probably of the 14th century. The stone bracket from Ulm Cathedral is of later date, and shows more conventional treatment: from each column of the nave projects one such, apparently intended to sustain a statue.

#### PLATES XXIV., XXV., XXVI., and XXVII.

ILLUSTRATE the rich and fanciful nature of the Spanish Gothic style in the 15th century, characterized by a strong German influence. The Miraflores monuments are in alabaster, the rest in stone. For fuller notices see Street's "*Gothic Architecture in Spain*," and Waring's "*Burgos; Architectural, Sculptural, and Picturesque.*"

## PLATE XXVIII.

THE noble 13th century cathedral of Magdeburg contains fine stalls of a later period, from which our illustration is taken. Ulm Cathedral contributes a finely-carved wardrobe; St. Stephen's, Vienna, is rich in beautifully carved work, wood and stone, of the 15th century; its stalls and those of Ulm are perhaps the very finest extant. In each case we meet with a bust carved in wood, which at Ulm does incontestably represent the sculptor George Syrlin, who executed the stalls between the years 1469—74. George Syrlin, his son, was also a master of the greatest excellence in this style of sculpture. As regards the Vienna bust, it is found beneath the wooden pulpit, the architect at the time (c. 1430 A.D.) being probably Anton Pilgram. The actual master sculptors, however, are believed to be Andrew Grabner and Peter von Nürnberg; still the bust is traditionally known as that of Pilgram. The reader who should wish to investigate the subject must consult Tschiska, "Der St. Stephansdom in Wien," and "Der Dom zu Sanct Stephan," by Von Perger.

## PLATE XXIX.

OF these illustrations, (1) is from a street near S. M. della Salute, Venice; (2) from the Ospedale Maggiore, Milan, in terra-cotta; and (3, 4) from the north side of Florence Cathedral.

## PLATE XXX.

THE noble and interesting Lombard Romanesque Church of San Zeno, at Verona, contains some stalls of the 16th century, carved and coloured, one of the divisions of which we have given as being very bold and effective. Its style indicates a German influence or origin. The remaining subjects are good examples of late French Gothic carving in wood. The tracery of No. 3 is open cut.

## PLATE XXXI.

THE portion of a stone doorway from the Lycée, or Government college of Toulouse, is an unusually good example of late Gothic art. Both as regards ornament and light and shade, the brickwork, as usual in the South, is excellent, the bricks being of close texture, large size, and a rich deep colour, alternating with well-marked thick beds of fine mortar. The stone *bénitier* is from a chapel in the Church of St. Michel, and is highly characteristic of the Gothicised French Renaissance practised in the early part of the 16th century.

## PLATE XXXII.

WE have already noticed various symbolic meanings of the lion. We have here two other instances, No. 3, being clearly Satan's head, nailed at the very entrance of the church (the central pier of Dijon Cathedral portal), and made captive with an iron ring. In



No. 5, from the façade of St. Trophime, Arles, a pillar of the church, presses down the head of Satan, who, with his teeth gnaws in rage and despair at the Holy Scriptures, symbolized by the alternate *torus* and hollow mouldings. That these mouldings, as a base to columns, are intended to represent the Holy Scriptures is, we think, probable from their forming pedestals on which pillars rest, in several instances during the Romanesque period, and notably in the cloisters of Monreale Cathedral, Sicily. The capital formed by angels (fig. 4), is a fitting apex to the pillar. The marble altar-table from Avignon is interesting from its antiquity, being probably a work of the 10th century. It is hollowed out on the surface, like many others of the early Romanesque period. The stone lamp is from the south portal of St. Stephen's, Vienna, and forms a graceful example of late German Gothic art. No. 2 is a specimen of wall corbelling known in France as a "cul de lampe," often very elaborate and effective, as at Agen Cathedral, the Hotel Jaques Cœur, Bourges, &c.

*PLATES XXXIII., XXXIV., XXXV.*

PRESENT examples of the extreme delicacy and elegance of design characteristic of the Hispano-Arab works. The capitals and columns from the Alhambra deserve especial notice for their well-considered beauty of proportion and design, and notably the manner in which the small annular mouldings serve to harmonize the richness of the capitals with the shafts. In Plate 35 the student may see models of surface-decoration, the ornament being in low relief, executed in the finest cement, and dependent greatly on colour for its effect. The piece from S. M. La Blanca, Toledo, bolder in effect, is of equally graceful design; it occurs in the spandrels between the arches of the nave. In Plate 35 the two lower subjects are in wood, that on the left forming the frieze of the Court of Myrtles, the right being the soffit of a beam in the chapel. The *rosace* is in cement from the Lions' Court; and the ceiling from the Alcazar, Segovia, is of wood, coloured and gilt, style late Gotho-Arabic of the 15th century. Spain is rich in similar ceilings, which would well repay illustration. At Saragossa, Guadalajara, Toledo, and Segovia are preserved some of the finest examples.

*PLATE XXXVI.*

A DISTINGUISHING feature of the early Romanesque churches was the "corona lucis," or crown of light, of which notable examples are still preserved at Aix-la-Chapelle and at Hildesheim. At Hildesheim there are two, the largest of which, about 54 feet in circumference, we have chosen for illustration. It is stated to have been made and presented to the Church by Bishop Hézilon in the 11th century, and is of copper, originally gilt, silvered, and perhaps coloured; the towers, open cut, and serving probably as lanterns at top, contained statuettes, their names alone now remaining. As regards "Saulus" in our plate, it should be "Paulus," the apostles' names alternating with prophets from the Old Testament. The ornament between the inscriptions is open cut. 1 and 2 show thorough-pierced ornament of round-headed openings; 4 is a soffit of turret, open worked, the scroll-work gilt, with black central band; 3 is a leaf of this ornament somewhat enlarged; 5, arcade of left-hand lantern turret; and 6 is black inlay ornament on copper gilt, supporting the candlesticks; the pendent rods and

bosses are plain latén or copper gilt. The upper inscription is too long for insertion here; its last lines are, "Solis sol lucet in illa: mystica discernit, tenet, aspicit, omnia novit: et solium regni cordis locat in penetrati." The lower inscription is the donor's offering prayer. We would add, that neither Kratz ("Der Dom zu Hildesheim") or Cahier or Kugler, appear adequately to describe this noble specimen of Romanesque art. A good description is still needed, and the author regrets that he did not take sufficient interest at the time in early church art as to induce a more detailed inspection of it. The student who desires more information on this interesting subject should consult M. Cahier's learned and complete dissertation in the "*Mélanges d'Archéologie*," by MM. Cahier and Martin; and Leduc's "*Dictionnaire du Mobilier*," s.v. *lampe*. The student of Romanesque art should not fail to visit Hildesheim if possible, as St. Bernard, Bishop Hézilon, and other great abbots, have left treasures in bronze, stone, wood, textile art, goldsmiths' work, and illumination, in great quantity, and of the highest interest.

#### PLATE XXXVII.

NORTH GERMANY is rich in artistic brass or latén work, of which this font in the Brudenkirche, Brunswick, is an excellent example of the 15th century. The figures are characterized by much quaintness, variety of expression, and clever arrangement.

#### PLATE XXXVIII.

BESIDES two remarkable and early Gothic monumental slabs in bronze, somewhat like those at Amiens, the fine cathedral of Magdeburg possesses one of the most beautiful works of Peter Vischer in the bronze monument of Archbishop Ernest von Magdeburg, completed, according to Kugler, A.D. 1495. The date, however, on the monument itself fixes the death of the prelate in 1510. Among the numerous works of this great sculptor, who worked principally between the years 1489—1529, this certainly takes a very high place.

#### PLATE XXXIX.

ANOTHER remarkable specimen of latén work is to be seen in the screen of St. Bavon, Haarlem, a florid work of the latter part of the 15th or beginning of the 16th century. The basement is of stone, the angle-pieces and transom of wood; all the rest latén, and very beautifully cast and chiselled. The carved panels of the dado represent the arms of donors probably. The blind man knocking up against a column, having lost his dog, who, bearing his wallet, turns to look after him, is common at this period, and no doubt alludes to the Protestant movement of the age; the Papal Church being the guide to the blind.

#### PLATE XL.

THE Maximilian Museum at Augsburg possesses one of the most varied and valuable collections of mediæval ironwork in Germany. All the pieces given in this are characteristic of the late Gothic style.



*PLATE XLI.*

PARTICULARLY excellent are figures 1 and 2 in this Plate. The back of a lock from Ulm Cathedral is one of many examples of good 17th century ironwork therein. One piece is inscribed "D. W., 1638."

*PLATE XLII.*

THE flower from Ulm Cathedral font shows the usual finial ornament on German 15th century ironwork. Of the remaining subjects, the door-hinge from Augsburg Town-hall deserves attention both for its intrinsic merit and as being no doubt designed by Elias Holl himself, the Palladio of Augsburg, by whom the Town-hall was built between the years 1615-18. The hinges of the Augsburg town-gates are remarkable for their size and clever design. In the one appended, the tentacle of the star-fish seems to have inspired the artist's idea.

*PLATE XLIII.*

FIGURE I. is a portion of a small open-worked circular chandelier in iron from Magdeburg Cathedral. The ironwork of figure 2 consists of thin flat strips conjoined. The lion's head from Augsburg Cathedral is a fine and effective piece. The Dutch examples forming railings to chapels, show the quaintness of idea common to all North German art.

*PLATE XLIV.*

THE church of St. Ulrich and St. Afra, Augsburg, contains the sepulchral chapels of the princely merchant family of Fugger, one of the first being commenced by Jacob Fugger A.D. 1580. These chapels—for there are several belonging to different members of the family—are enclosed with very fine ironwork, of which we give illustrations in this and in Plate 46. On the latter piece is inscribed the date "R. M., 1588." Ironwork of this description, formed of round stems and foliage interlaced in a more or less complicated and artistic manner, abounds in Germany—from Brunswick to Prague, from Lubeck to Munich, and, to our taste, ranks amongst the best of its class.

*PLATES XLV.—XLVI.*

PRESENT other examples of this style of ironwork. The standard candleholder of figure 5 has been inadvertently added by the engraver. The perspective formed by flat pieces, at the base of the Cathedral railing, shows the decline of taste and the commencement of a fashion in the 17th century which set common sense at defiance. The hinges from Ulm are characteristic specimens of the colossal and somewhat ungainly works in iron executed in the 17th century, especially in South Germany, then a land of foundries.

## PLATE XLVII.

THE wrought-iron candelabrum from Arles is about five feet high. The door-handle from Toulouse belonged probably to some private chapel, and has the founder's bearings, a scallop-shell and nail or spear-head. The bronze figure, from a fountain at Narbonne, is of the Renaissance period. The fire-place at Moissac shows a nearly complete arrangement of ironwork, as used during the 17th century; the fire is kept in by night as well as by day, and the three hooks of the dogs are for spits. The student should consult Viollet Le Duc's "*Dictionnaire du Mobilier*," s. v. *Landier*. The poker marked C is from an old Norfolk inn, and shows the method adopted (projecting bars) to prevent the end of the poker touching the ground if it should happen to fall.

## PLATE XLVIII.

THE lamp-chains in the Italian churches are often of excellent design and effect; they consist generally of four projections from a central rod, as in the piece from Assisi. The mace-bearer, from the Town-hall, Exeter, is coloured red and green, and is parcel gilt. A plainer example of the same date (17th century) is also to be seen in the cathedral. Spain is rich in ironwork, and would well repay a visit from the architectural student. The finial, from Toledo, is of the 15th century; the portions of railings, from Segovia, 16th century.

## PLATE XLIX.

THE handle and nail-head, from Miraflores, near Burgos, show the value of a good model (the echinus). They are of the latter part of the 15th century. The bits from North Germany bear witness to the quaintness and originality of Teutonic ornamental design. The two handles from Hanover are early 16th century work; that from Wolfenbüttel late 17th century; the Arezzo torch-holder and Verona knocker, early 16th century. Of the remaining pieces, the flower (front and side), from the bronze doors of the cathedral of Monreale (12th century), is remarkably good, both in design and execution.

## PLATE L.

NO. 1. is from the noble marble pulpit of Santa Croce, Florence, by Benedetto da Majano (A.D. 1444—1498). The sculptured portions of this bracket are beautiful, both in design and execution, but its general form contrasts very unfavourably with No. 2, from a tomb in the cloisters of Santa Croce, dated A.D. 1472. This, again, is inferior in form to No. 4, from the tomb of Francesco Ammanati, in the Campo Santo, Pisa, dated A.D. 1385; and all three are greatly inferior, we consider, in point of composition, to the marble bracket, No. 3, from the tomb of Bonifazio della Gherardesca, A.D. 1330, in the same sacred cloister. All these, with the exception of No. 2, are in white marble. For other interesting monuments and sculpture in the Campo Santo, Pisa, see "*Raccolta di Sarcofagi, &c.*," by P. Lasinio, Florence.



*PLATE LI.*

THE design of the finely-carved stalls of S. Pietro, Perugia, is ascribed to Raffaele. They are 16th century works of very high merit, and are fully illustrated in the "*Ornati della Chiesa di S. Pietro, Perugia*," typog' Puccinelli, Rome, 1845. The cathedral and town-hall also possess fine specimens of the same class of work, in chestnut or other dark wood, richly carved, and relieved with gilding (16th and 17th century). The intarsiatura of the town-hall is signed, "Marcus Antonius Mercatelli," a cinque-cento artist from La Marca. As good crestings in the Italian style are not common, we have ventured to give one, executed in stone, from the old Louvre: the crescent and flame are the insignia of Diana de Poitiers, circa A.D. 1550. We believe it no longer exists, but the original engraving may be seen in "*Paris et ses Monumens*," by Baltard; Paris, 1803-5.

*PLATE LII.*

THE garden wall, of a villa near Palermo, on the road to Monreale, appeared so well proportioned as to merit notice. The ovals should be perfect, of course, and the failure of this in the etching mars its appearance. The rustication is from the Piazza San Petronio, Bologna.

*PLATE LIII.*

THE column from Siena stands in front of the cathedral, and is a work of the early cinque or late quattro cento school. The wolf, with Romulus and Remus, forms the city ensign; the ironwork is for the support of a banner. Among the many beautiful fountains of the various Royal Florentine gardens, the little one we have selected from Bellosguardo is remarkable for the beauty of its sculpture. The stepped parapet from the Boboli gardens is of the kind called "goulettes" by the French gardeners, and is described by T. James, in his "*Theory and Practice of Gardening*," London, 1712. The utter decline of hydrotechny at the present day is greatly to be regretted. Capable of the most beautiful, delectable, and artistic effects in combination with architecture and sculpture, the highest conception of the deviser of the present day seems to consist in casting up big spouts, like so many whales.

*PLATES LIV. and LV.*

THE portal of the Fabio Nelli Palace, Valladolid, and the house at Segovia, serve to illustrate the effect obtained by large voussoirs, a practice common in the north of Spain. The Moorish tower, from Toledo, is one of many of the same class, evidently founded on a Romanesque type, bearing a special resemblance to the 11th and 12th century brick towers of Rome. The remaining subjects are notable for picturesqueness of effect.

*PLATE LVI.*

**L**ES BAUX, from whence No. 2 is taken, is an extraordinary example of a Mediæval fortified town near Tarascon, now deserted and fallen into ruin from mere decay. It is situated on an isolated scarped rock, and contains many curious and interesting remains, from the Pointed down to the Renaissance period. The upper portion of La Fraternité, Arezzo, shows an effective composition of cornice and gallery. The shields of arms are selected from numerous cinque-cento examples in stone on the walls of the town-hall. The sentry-box from Antwerp is a fair example of the white stone and red brick designs common in the Netherlands during the 17th century.

*PLATE LVII.*

**N**ORTH GERMANY is rich in fine examples of half-timbered houses, principally of the 16th and 17th centuries; they are seven or eight stories high, with brickwork laid at angles, as in No. 1, stone bases, rusticated or diapered, and elaborately carved throughout. Inscriptions on them are common, generally a line or so from Scripture. The student should especially look over Pugin's "Ancient Timbered Houses" for French examples, and Clayton's "Ancient Timbered Edifices" for English ones.

*PLATE LVIII.*

**T**HE bronze slab monument of the Elector John Cicero, in the Cathedral of Berlin, shows the Elector in military costume above, and in civic robes on a flat slab beneath. The monument is signed and dated, "Johannes Vischer Noric. faciebt., 1530." Johan was a younger son of the great sculptor Peter Vischer. It was the custom in North Germany, especially during the 16th and 17th centuries, to place stone mural monuments on the external base of the churches. Very elaborate examples in bronze as well as stone are to be seen at Hildesheim, Haarlem, Brunswick, and Hanover, from the Marktkirche in which last-named city we have given a good example, dated A.D. 1508. The churches of Holland abounded in monumental slabs, which have been mostly torn away or defaced. Our examples from Haarlem show the custom of distinguishing the status of the deceased by the instruments of his trade, and by merchants' marks. No. 3 is one such, which shows the defunct had been engaged in the Indian trade.

*PLATE LIX.*

**T**HE splendid silver drinking-horn of the Municipality of Amsterdam, richly chased, presents a curious treatment of the subject of St. George and the Dragon. This horn is represented in that noblest of life-sized portrait groups, "the Commemoration of the Peace of Munster," A.D. 1648, by Van der Helst, still the greatest treasure of the town-hall of Amsterdam. The so-called horn of Roland, from the Toulouse Museum, formerly belonged to the Church of St. Sernin. It is about 18 inches long, and is a fine example of a class of horn used in the



chase, of which many are preserved throughout Europe. They are probably all of Greek or Oriental manufacture, seeing that the carving (in very low relief) on them abounds in symbols of the religions of Asia, as seen in the lions each side of the sacred tree of Hom, griffins and fire altars, and subjects relating to the chase as practised rather in the East than in Europe. Much light is thrown on the use of these emblems of fire-worship in an excellent paper by M. Lenormant, on the "Anciennes Étoffes du Mans et de Chinon" in the great work by MM. Cahier and Martin, "Mélanges d'Archéologie."

#### PLATE LX.

THE bronze tap No. 1, about  $4\frac{1}{2}$  inches high, is Italian work of the 16th century. So also is the pendent lamp from Dijon. The alabaster figure of Fame, and the wood colonnette from the Cluny Museum, are good examples of 16th and 17th century work respectively.

#### PLANTS SUITABLE FOR ORNAMENT.

THE greater number of these subjects have been selected with a view to their application in carved work, by which effects of light and shade may be obtained. In that development of Architectural Art to which we confidently look forward, and signs of which indeed are even now visible throughout Europe, we desire to see the entire animal, vegetable, and mineral kingdoms explored for fitting and powerful renderings of sculptured decoration, conventionally treated and adapted to the main characteristic of the style which they serve to adorn. Nature has in part been heretofore so made use of in all the styles of the antique past, and to a greater extent in the picturesque development of Architecture during the middle ages. Symbolism,—that noble science by which the spiritual and transcendental theories and ideas of the human race can alone be expressed, and which, till lately quite lost to us, is now restricted to a few sects, and is but poorly understood even by them,—must be revived. The marvels and miracles of Science and True Religion will be rendered in forms expressive of their nature, and pleasing to that imagination and spiritual perception without which man's spirit is but half educated. The highest philosophy recognises a correspondence between all the works of our Holy Creator, both spiritual and material, which it is the delight of the soul to unravel and recombine; and the lessons taught by which should form the subject of the more important features of sculptured decoration. But, even placing this theory of Symbolism on one side, of the value of which I myself hold an earnest conviction, and am anxiously desirous to see revived; still, as it may be new to many, or may be held to be suitable to a certain class of subjects alone, let us take a purely matter-of-fact view of Ornament, and admit how utterly without sense or meaning it is at the present day applied in most cases to buildings. Whether plants or animals be introduced, they should bear some relation to the purpose of the building, the name or the avocation of the indweller. The sculptured ornament of every work should

tell its story, and be peculiar and fitted to that work and that work only; and if, as in the case of persons, noble or simple, the name does not form a springing point, as it were, from whence the character of the decoration may be determined, still there are heraldic family bearings to work on, and these, combined with suitable corresponding devices, will form ornament for the façade, by which the house will be for ever distinguished.

But above all things study Nature with observing eye and loving heart, and your reward shall be great indeed. When the opportunity arrives to you of worthily adorning your architecture with sculptured ornament, shut up your books, go direct to Nature, and having made your choice of the subjects to be applied, observe well; do not take the first that comes to hand—collect, select, combine, adapt; let there be meaning in your subjects, beauty in your outlines, and power in your light and shade. If you cannot do this, and do it well, you do not merit the name of artist or of architect—only that of copyist or of builder.

If you have never yet observed Nature with an eye to this purpose, wend in the sweet summer time to any grass-covered downs, and within the breadth of your palm you shall find sufficient material on a minute scale to fill your mind with valuable suggestions of grace and beauty. But if Earth is so prolific, what shall we say of Ocean, with its shells and plants, of the marvellous loveliness and variety of their exquisite shapes and colouring! With such an encyclopædia of ornament for ever laid open before us, it seems incredible that so little use should as yet have been made of it. For the future let us study more closely the divine signs-manual of the Great Creator, Architect, and Artist of the Universe.

#### PLATES LXI., LXII., and LXIII.

THIS splendid specimen of the leaf of the “Gobbo,” as it is called in Italy, is drawn from a plant at Siena. With very little alteration, it is excellently adapted for iron-work. In this, as in all cases, we have only given those reticulations on the leaves which we noted on the spot. Enough should be given in sculpture to mark the character of the leaf, but minor peculiarities of this kind should, as a rule, be kept subdued. The variety of leaf-form in the *Carduus* class presents good features for artistic treatment, especially in metal-work. In Plate 62 the *Acanthus*-leaf (*Acanthaceæ*) (No. 1) is a very graceful specimen drawn from nature at Nice. The remainder are various examples of Thistle-leaves, stem and head of thistle. The two glaive-like leaves, so picturesquely serrated, are peculiarly adapted for models in metal-work. In Plate 63 are further examples of the Thistle, No. 5 being drawn from a Spanish plant. No. 4 is from Italy, and exhibits the arrangement of the flower and bud; A presenting a side view, which bears a curious resemblance to the Spanish national hat. Nos. 1 and 2 show the flower of the great Thistle (Gobbo) drawn in Plate 61; in No. 2 the flower as blowing; in No. 3 the calyx is fully developed, the flower withered. No. 3 shows the lower leaves of the Gobbo, which trail on the ground. These diversities of age should be carefully studied in all plants; for as in mankind and amongst animals, the difference between youth and age in the leaves of plants presents marked distinctions.

## PLATE LXIV.

NO. I. represents the common Artichoke; the lower one when young, the upper one nearer maturity. These and the Cactuses each side are, with slight adaptation, fitted as finial knops for standards in wood, stone, or metal. (2) serves to illustrate the Pomo d'oro (Tomato) fruit and leaves, and the value given to an object by unequal divisions. (3) is enlarged from the calyx and seed of a small plant of a class which I have not been able to ascertain; it is also conventionally arranged for the purpose of ornament.

## PLATE LXV.

A, B, D, and C, illustrate the buds, leaves, and fruit of the Water-melon, of the class *Cucurbitaceæ*. This is a plant peculiarly adapted for architectural ornament; both for form and light and shade it is excellent. E and F represent a stem and leaves of the Spurgewort (*Euphorbiaceæ*); the curved arrangement of the upper large leaves is very suggestive for the designer.

## PLATE LXVI.

NO. I., Leaves, flower, and fruit of the Stramonium, and a portion of the flower enlarged. (2), Leaf and fruit of the Castor-oil plant. (3), Leaf and fruit of the common Caper. (4), Leaves and fruit of a species of Bean (*Phasioleæ*). (5), Leaves and flower of the Bee orchis. (6), Leaves of Wood-sorrel (*Oxalis acetosella*). This plant, which is frequently three-leafed, is believed by writers on Botany to be the Shamrock of Ireland, and not the Clover, as usually supposed. All the examples here given are from the Torrigiani and Boboli Gardens, Florence.

## PLATE LXVII.

THREE leaves and fruit of the common *Arum*, especially suited, by form and capacity for holding shadow, to architectural ornament. The centre leaf, drawn from a plant in the Torrigiani Gardens, is, we fancy, of the class *Acorinæ*, or *Acoraceæ* (Sweet Flags). It is not a native of Europe. For remarkably fine examples of this class the student is recommended to visit the sub-tropical garden in Battersea Park, should opportunity occur.

## PLATE LXVIII.

NO. I., The "Giglio," Florentine (white) Lily. (3), The Turk's Head Lily. The exquisite curves of the flowers of the *Lilium* class are full of suggestion to the designer, and all of them deserve to be studied. (2), Leaves, buds, and flowers of the *Iris Germanica*. The Iris, and not the Lily, is evidently the origin of the *Fleur-de-lis*. The upper piece shows the arrangement of the flowers as seen full in front.



## PLATE LXIX.

IN the centre is a fine specimen of the *Helleborus fetidus*, drawn in Spain. The arrangement of leaves at the base is suitable for a pendent boss. E shows the peculiar shape of the leaves near the ground, and D the flower in bloom. The small piece over this is also from Spain, but I have been unable to identify to what class it belongs. On the right of the Hellebore is a very graceful example of the wild Chive (class *Allium*), the flowers of which are also enlarged and shown as naturally arranged. The plant to the left of the Hellebore is of the Spurgewort class (*Euphorbiaceæ*). Both these were drawn at Nice.

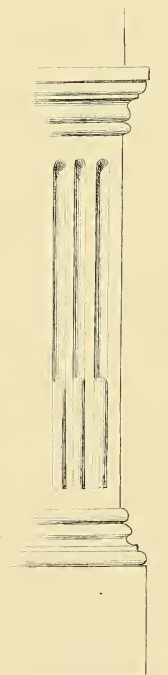
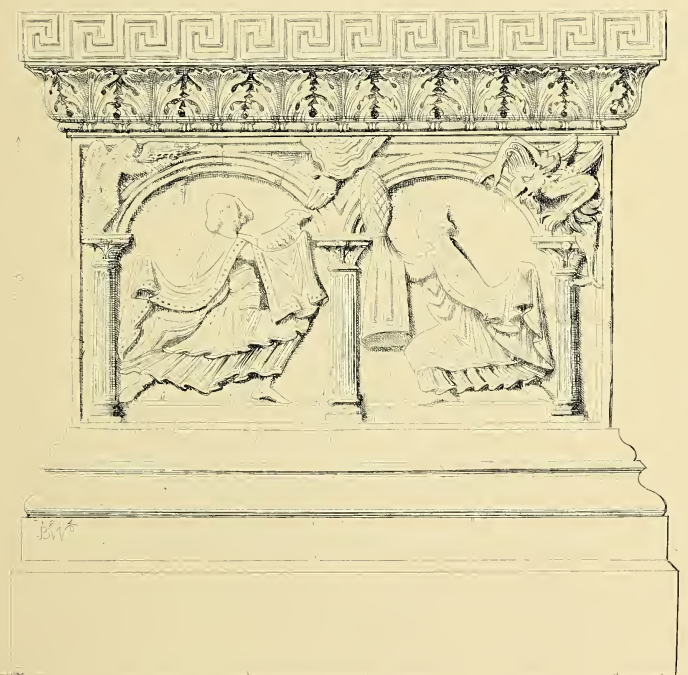
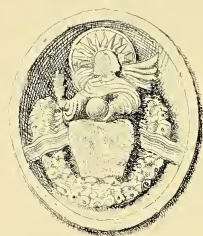
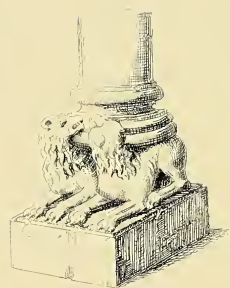
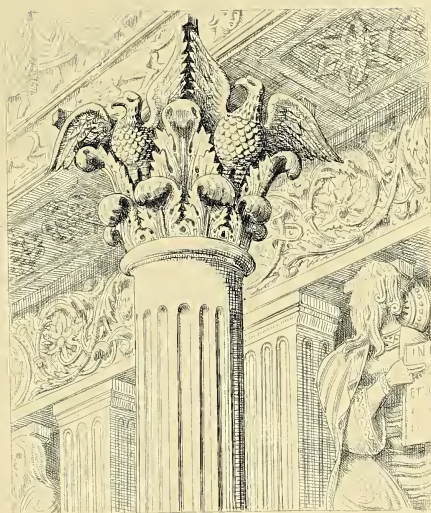
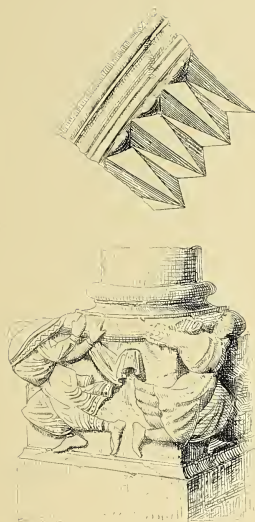
## PLATE LXX.

THE lowest piece represents a stem, leaves, and fruit of the Gooseberry-tree. In the centre are stems and leaves of the common Briar (*Rubus*); and above is a bit of Hedge Bedstraw (*Galium mollugo*), a very graceful creeper.

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The above are selected from numerous studies of plants made by the Author; and he would impress on all his fellow-students the importance of obtaining an acute sense of the peculiar beauties of outline and character as observable in fruit, flowers, and leaves, fine examples of which, suitable for ornament, are to be especially seen in the Pineapple, Passion-flower, Sunflower, Dahlia, Seakale, Savoy Cabbage (leaves of the latter class frequently and effectively used in the late Gothic Architecture of North Spain), Sea-thistle, Spinach, Sycamore, Maple, &c. How important the slightest variation of curve and proportion may become, is to be noticed in any collection of birds' eggs; there are hardly any two perfectly similar, though all are ovoid in form; but there is really a distinct character in each, from the exquisite grace of the wood-pigeon's to the heavy beauty of the hawk's egg. In fine, though my own studies have proved a drawback to employment in my profession, such being generally regarded with jealousy by men in the same business, and with distrust by the uneducated public, still there will remain, to all who can afford, or who care to make, the sacrifice, the pleasure of a consciousness that they have done well in loving Art rather than Money, and Improvement rather than Success.

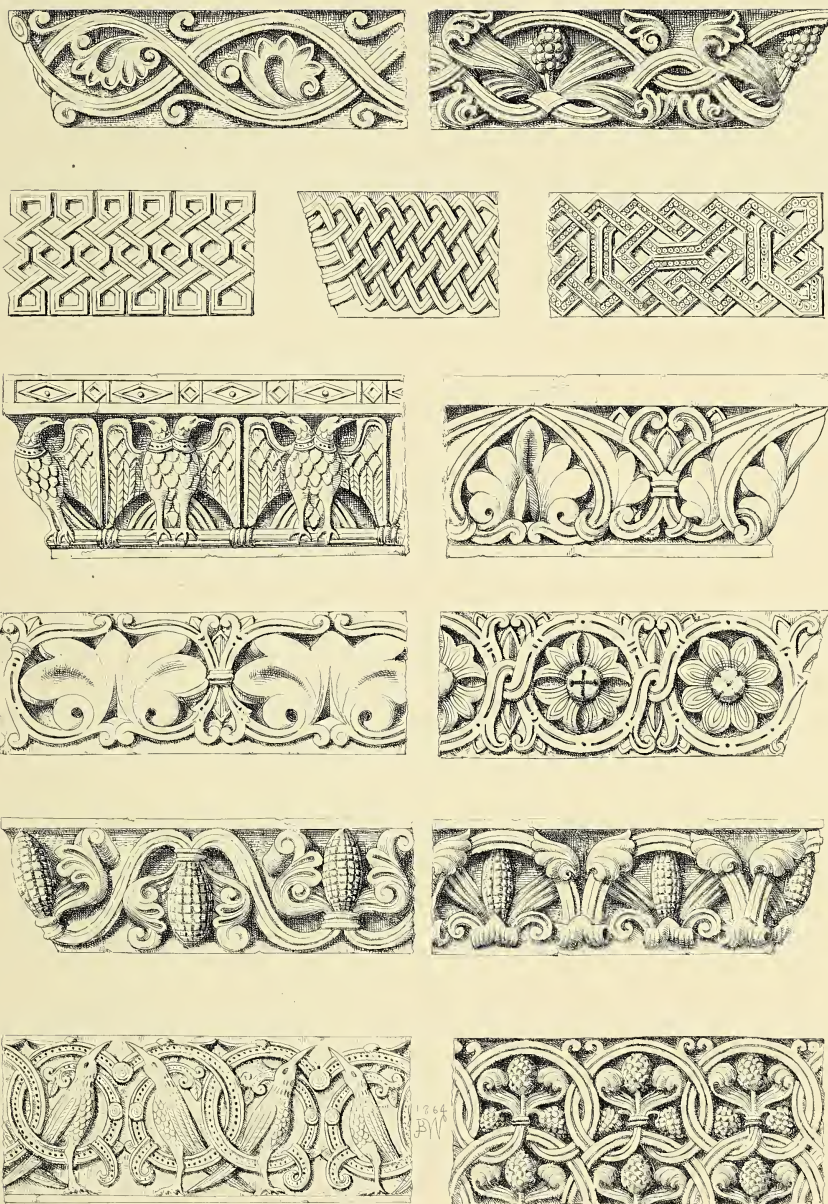




ST GILLES (FAÇADE) S. FRANCE

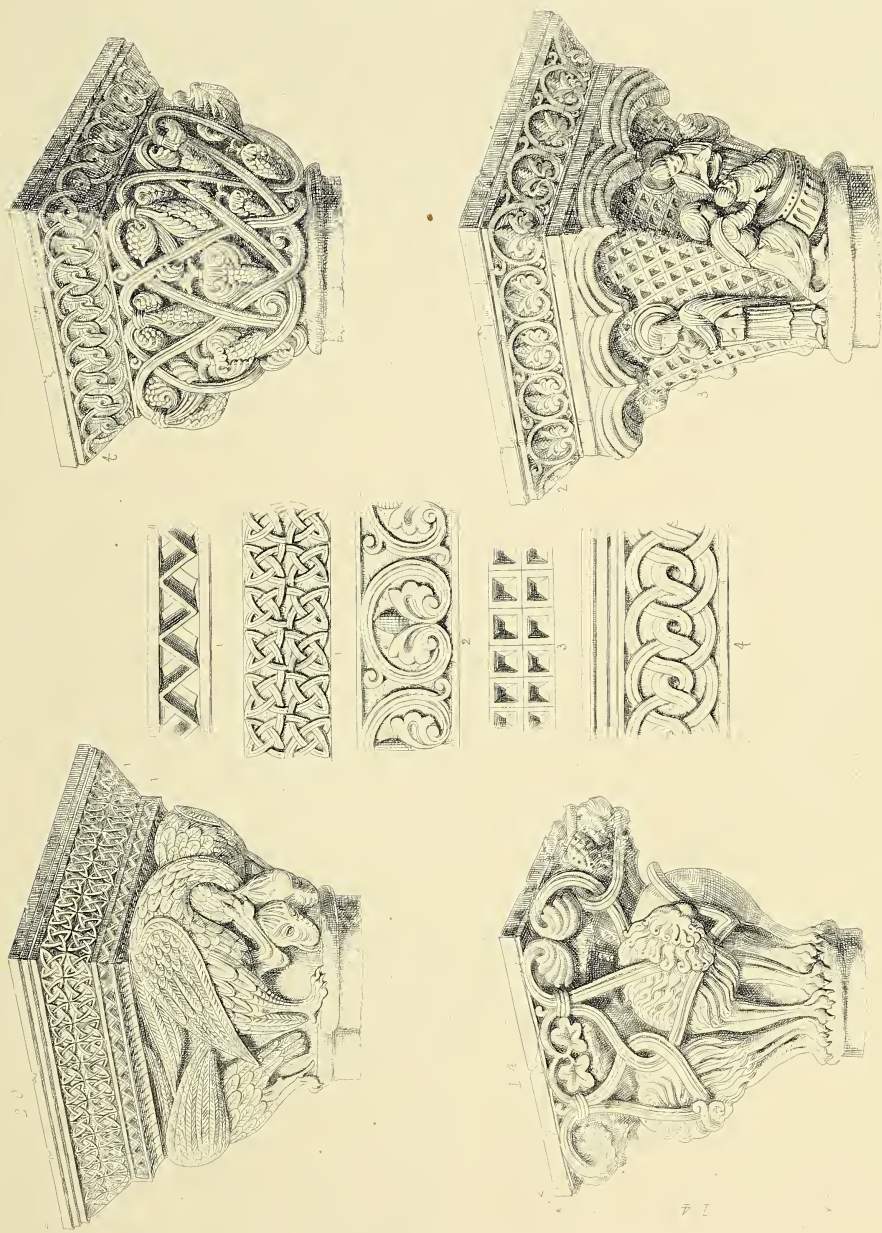




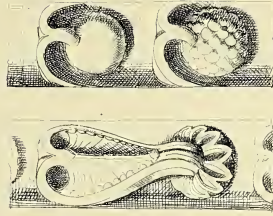
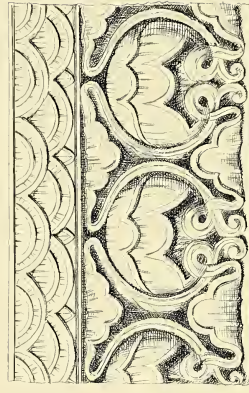
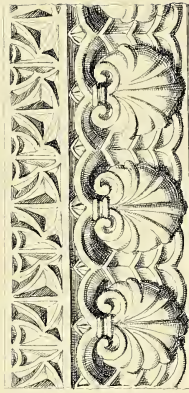
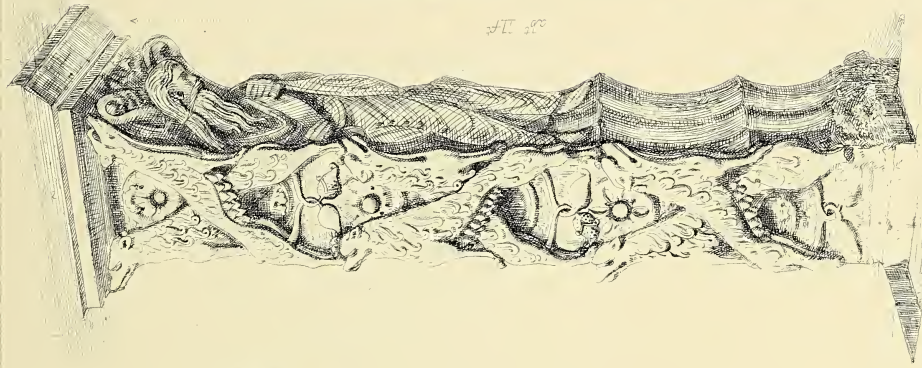
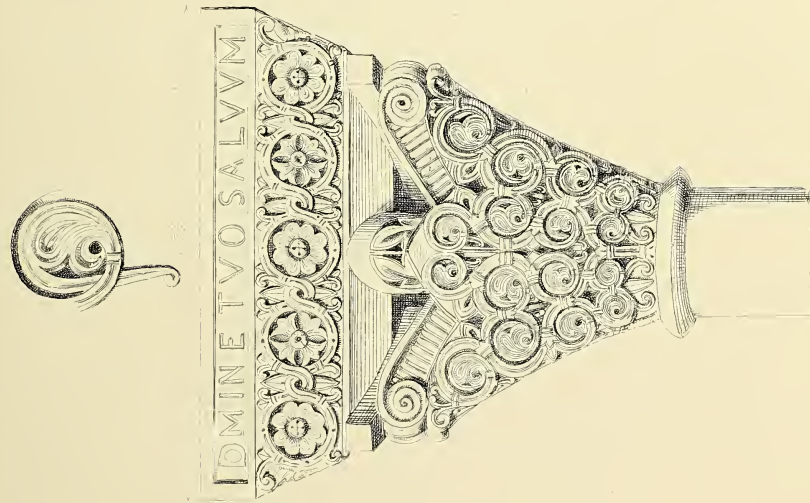






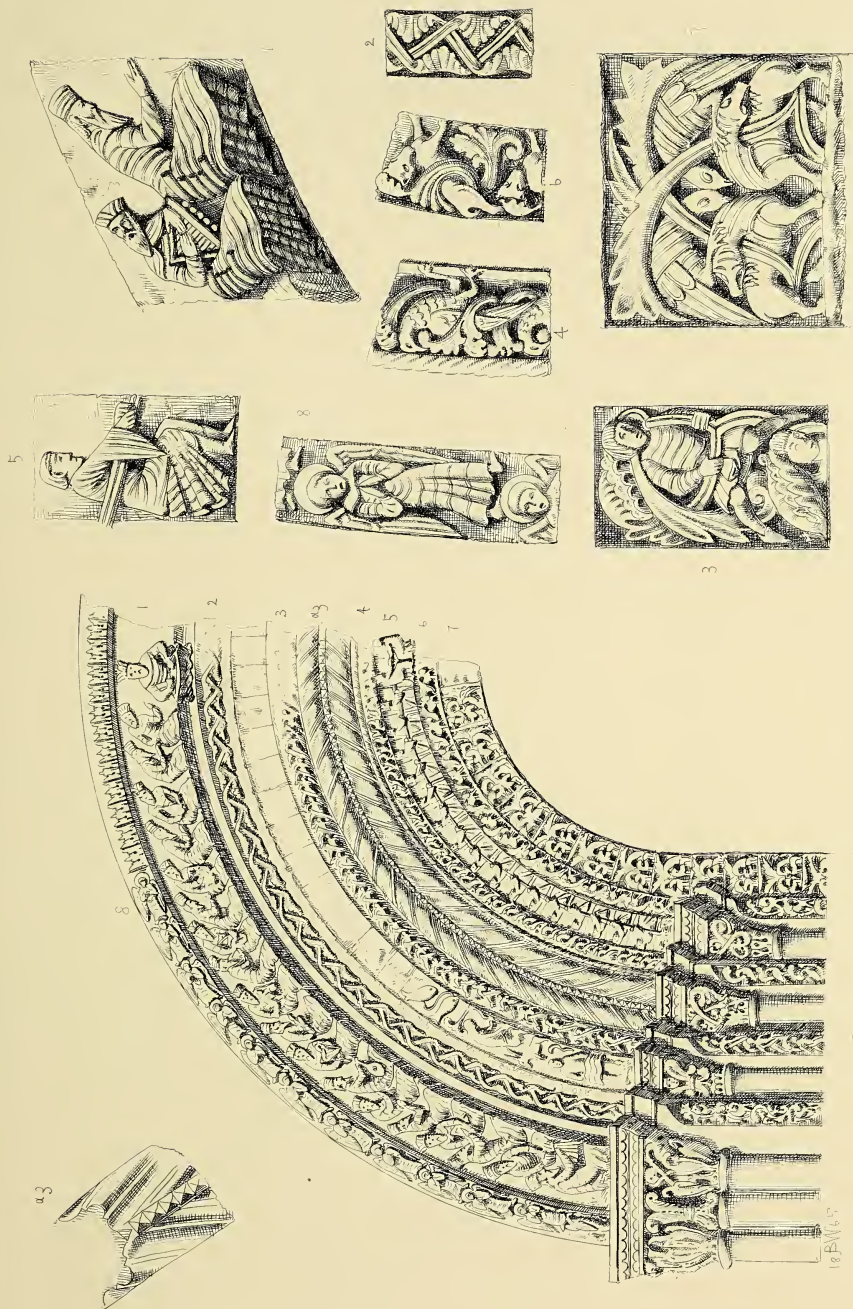






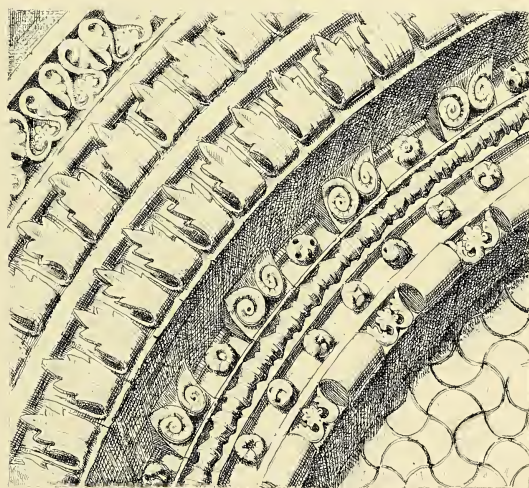
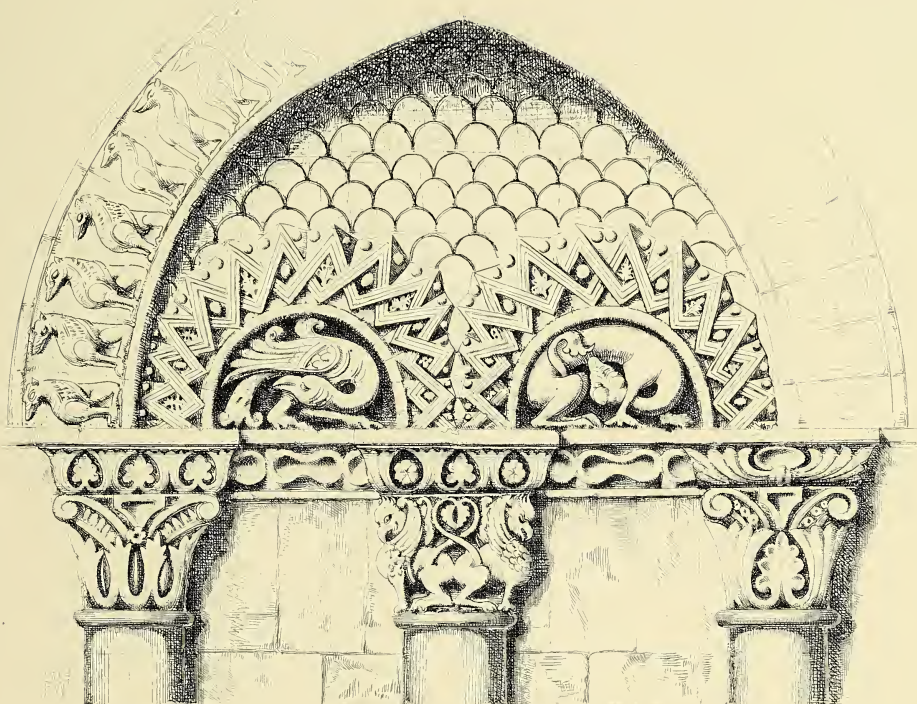




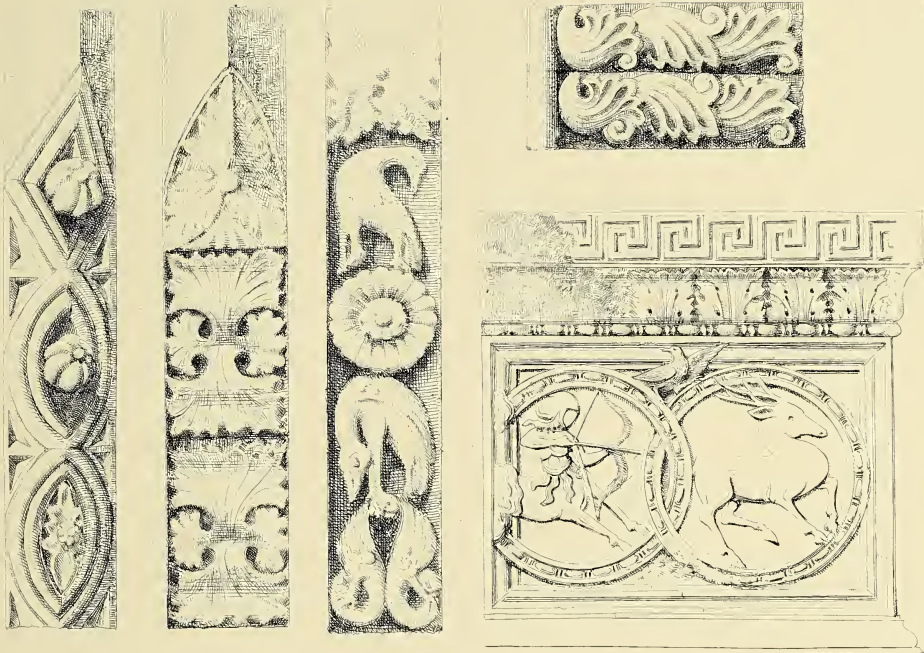




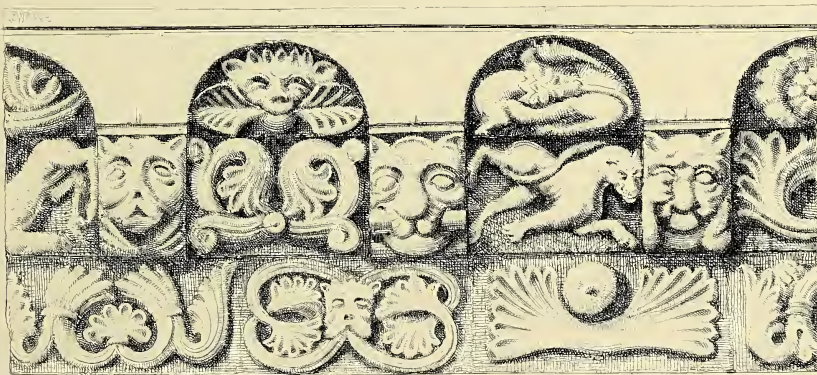








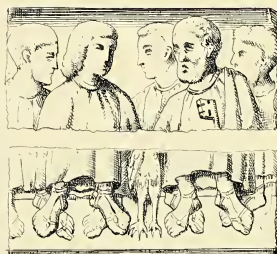
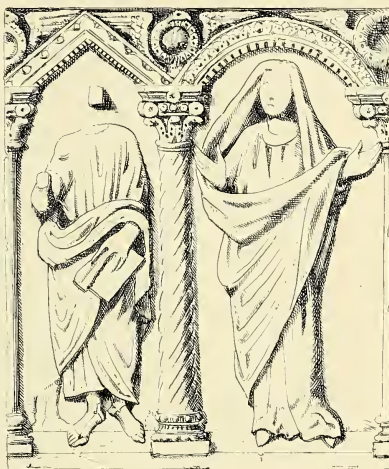
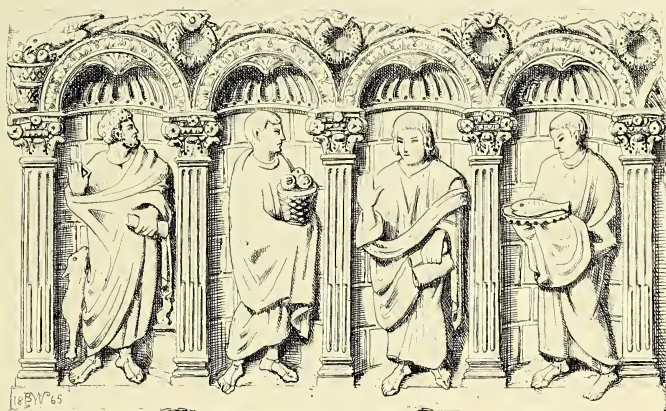
A



STONE CARVING, NOTRE DAME, POITIERS. (A) FROM ST GILLES.







1



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3

# SCULPTURE.

(1. 2.) FROM ST SERNIN, TOULOUSE. (3) MUSEUM, TOULOUSE.  
THE REST FROM SARCOPHAGI, ARLES MUSEUM.





ORATE  
PRO EO  
ANNO: M: CC: XXVIII: ID OCTO B  
BERTRAND DE AILLARO

AMALI  
EL

B E V M P X

GILBERTVS ME FECT  
VNINCERTVS  
MECELVIT GIL  
IBERTVS

ANNO: BGR  
TONE: AERN  
REPS: M & S  
LENE SM & F  
E. CAV R. S TO  
TEMPORE.  
ANSOITW.  
ABBATIS:  
AMEN.  
V. V. V.  
M. D. M.  
R. R. R.  
F. F. F.

ANNO: DNI: M: C: LXXXIII

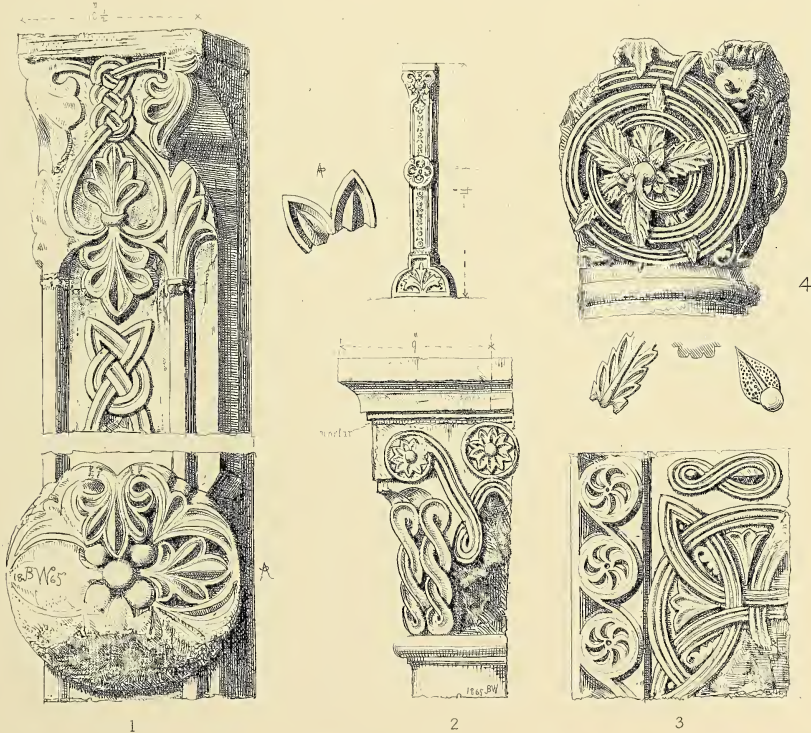
ANO: DNI: M: C: C: XL (VIII)

GRS IPSIS  
OCT BR

GRA 1095 *statue* DEI SVM SVM

DANI  
EL IN *doorway* TER  
LE  
O  
NES

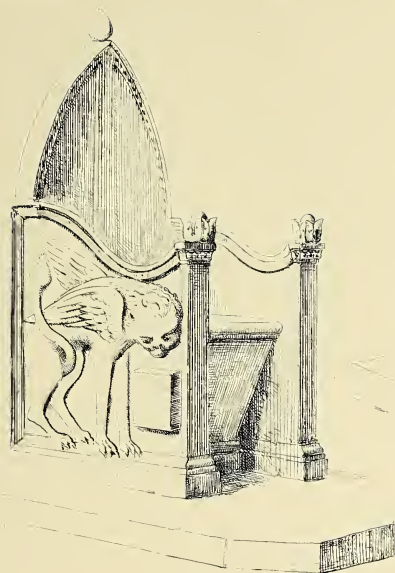
+ DOGTORDOCTO-  
SGEMANAGISTRO-  
RUM AD M. C. LXXXIII. ~



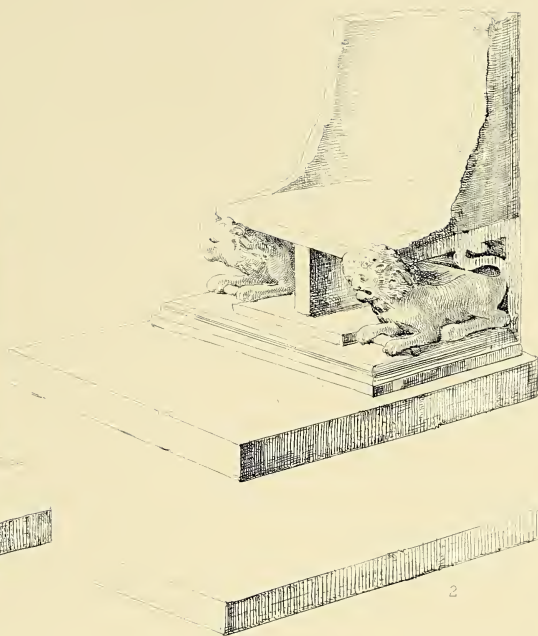
(1. 2) FROM THE ROCK CHAPEL, MONTMAJOVR, NEAR ARLES.  
(3. 4) FROM ARLES MUSEUM.

FOR INSCRIPTIONS SEE LETTER PRESS.





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ab. 3 f.

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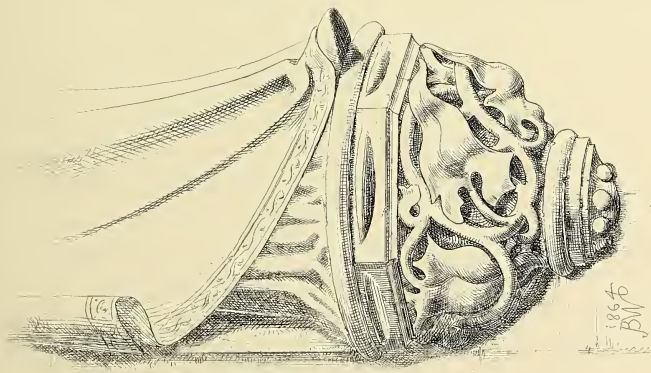
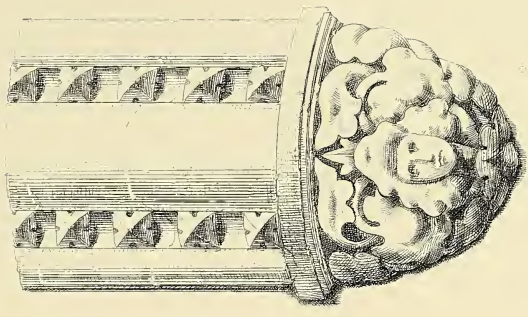
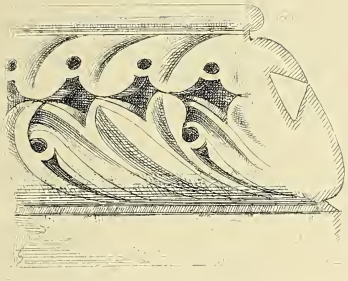
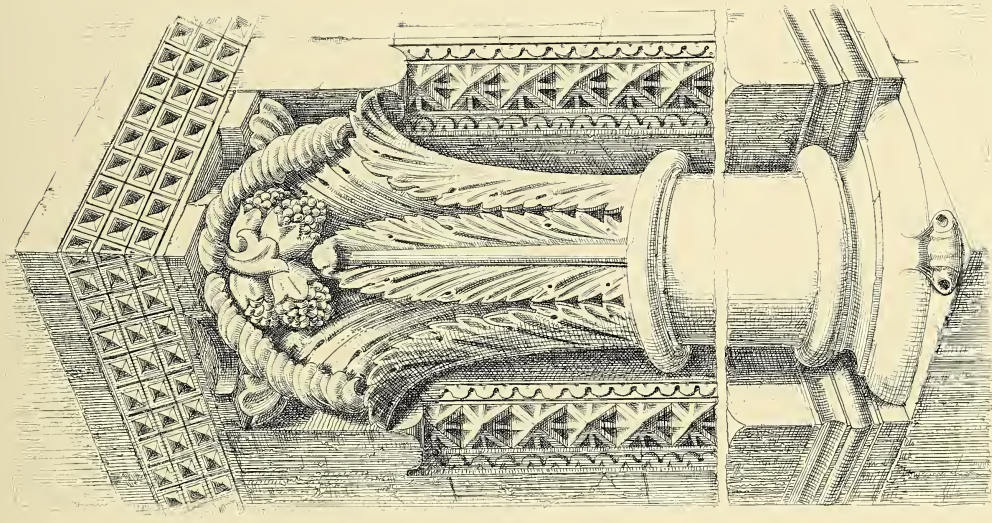
Fig. 8. Sculpture (London)

# MARBLE THRONES.

(1) AVIGNON, (2) AUGSBURG, (3) HOLYWATER BASIN, ST TROPHIME, ARLES (4) ST GILLES



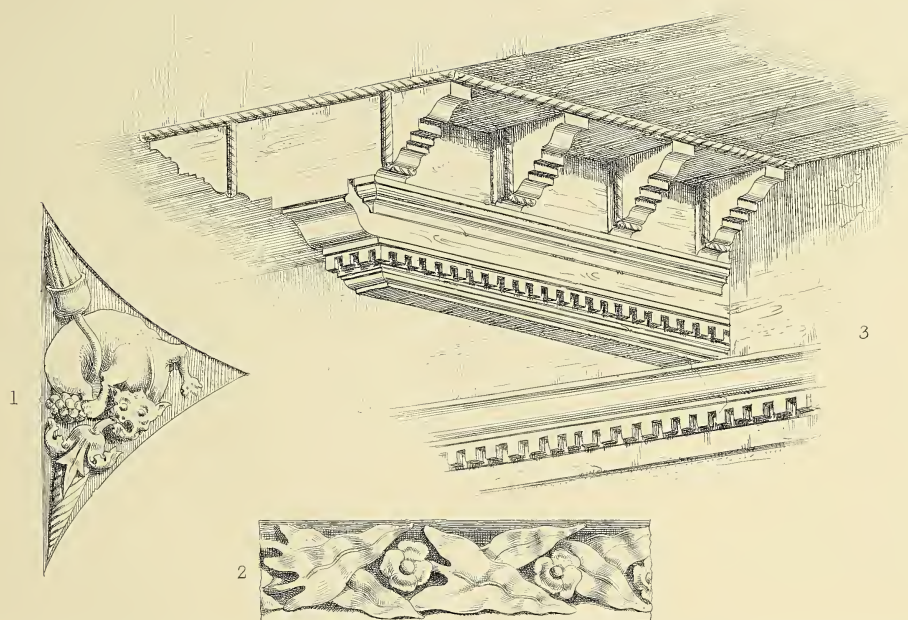




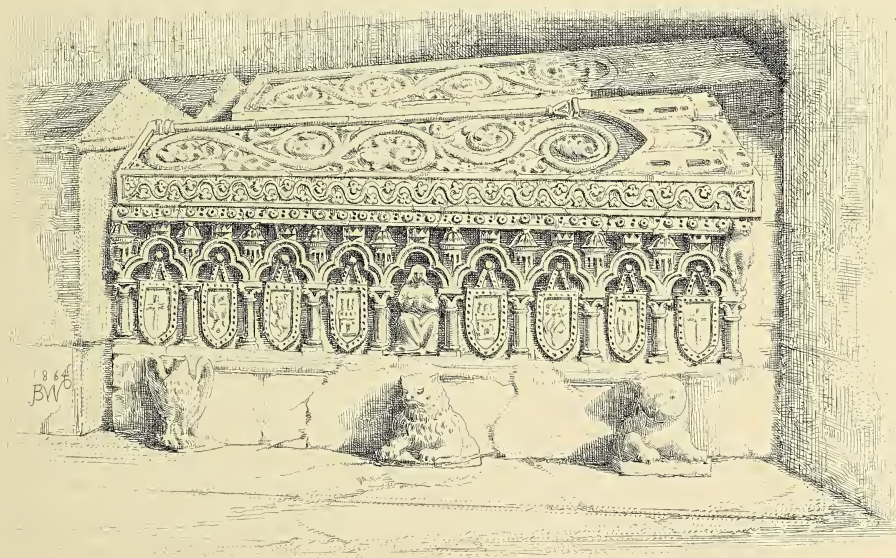
(123) LAS HUEL GAS, CLOISTERS NEAR BURGOS. (4) SAN JUAN, TOLEDO.







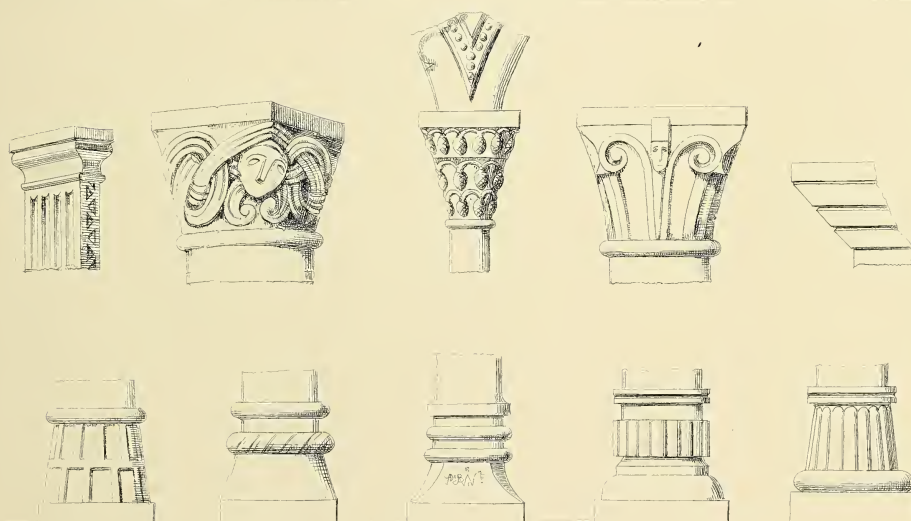
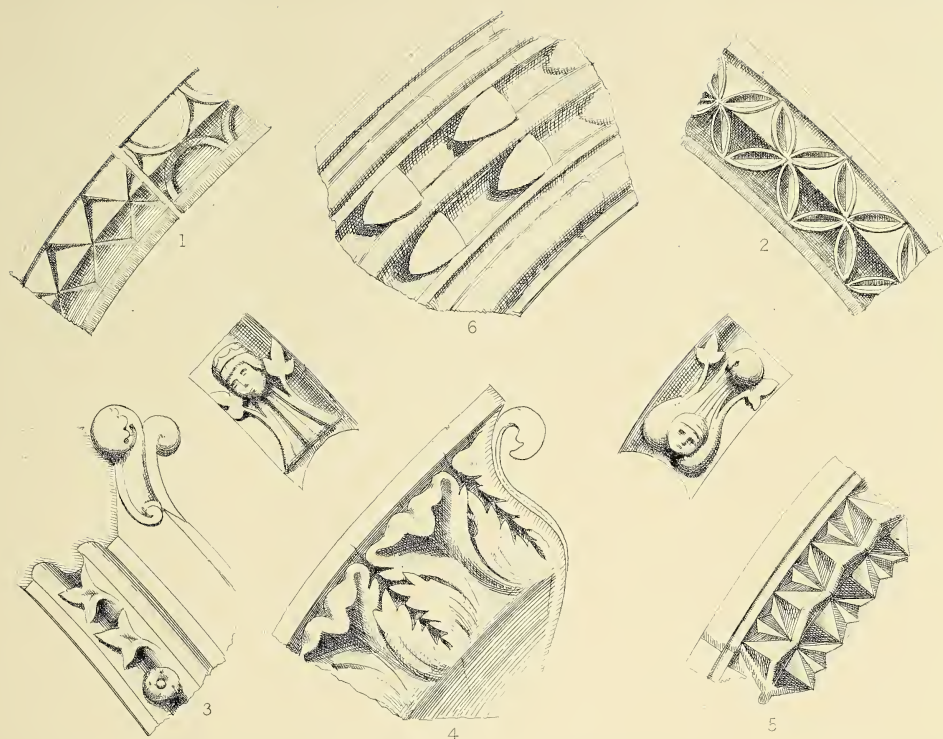
(1) MIRAFLORES. (2) BURGOS CATHEDRAL. (3) BRACKET OF GALLERY, STA CLARA, BURGOS.



Dege & Son, London & J. G. & W. C.

MONUMENTS. LAS HUELGA, BURGOS. SPAIN.

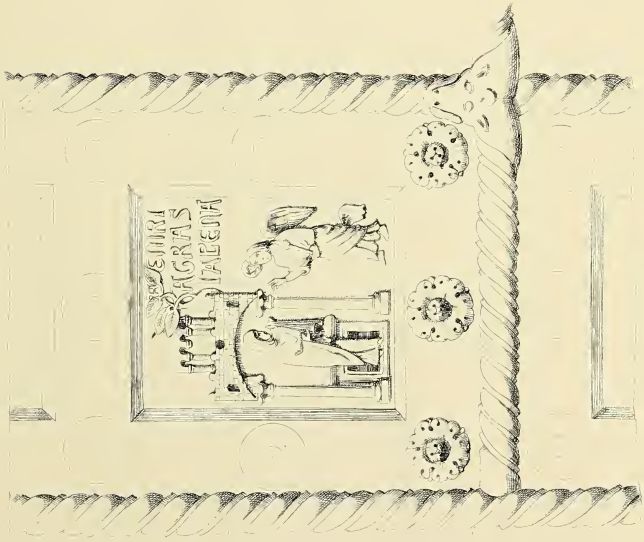




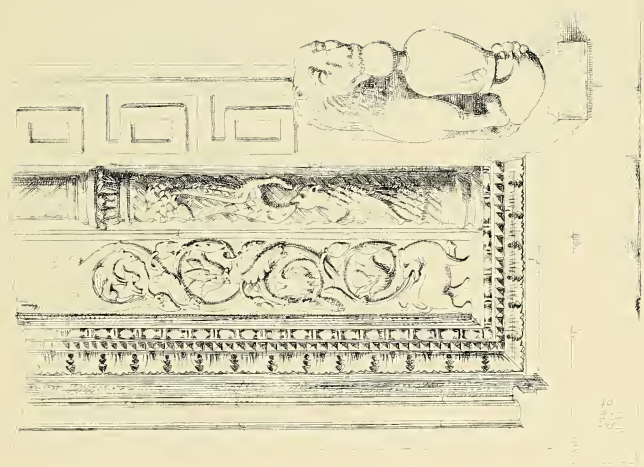
ROMANESQUE & MEDIAEVAL, GERMS. (1.2) BORDEAUX CATH<sup>OL</sup> (3.4.5.6) ST EMILION.  
THE REMAINDER FROM LE MANS.







PANEL OF BRONZE DOOR. PISA DUOMO.



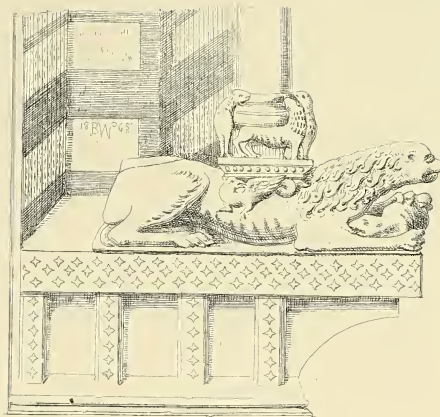
SAN RUFINO. ASSISI. (DOORWAY)







1



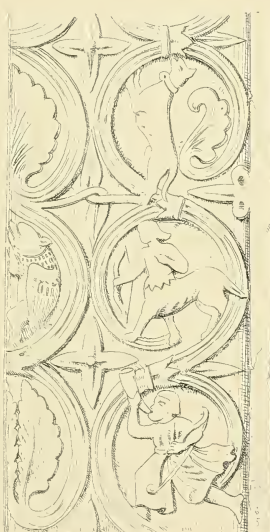
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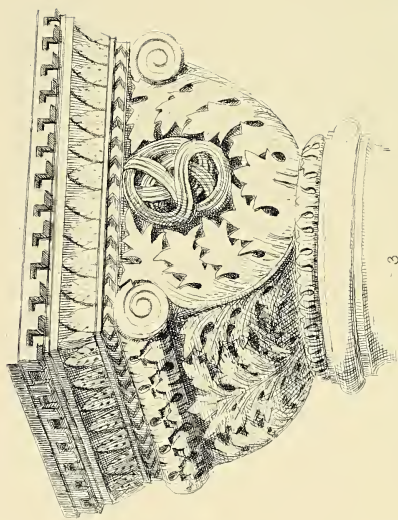
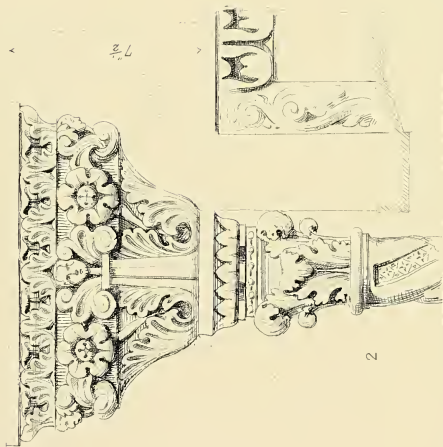
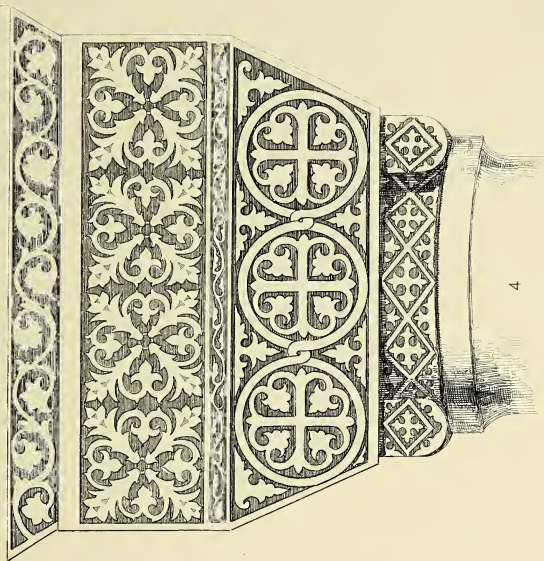
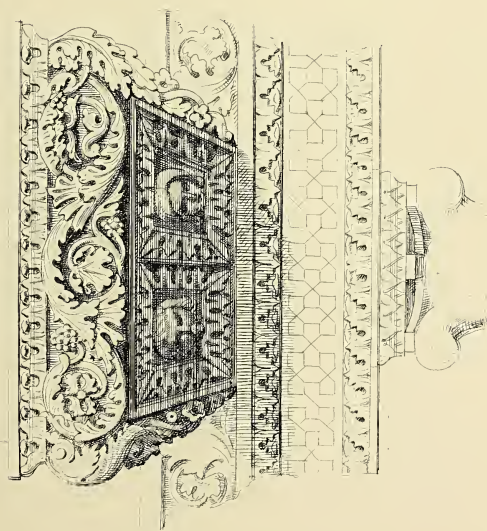


5

ROMANESQUE SCULPTURE.  
LUCCA.

1. FROM THE FONT OF SAN FREDIANO. 2. SAN SALVATORE. 3. 4. THE DVOMO  
5. FROM SAN PAOLO RIPA D'ARNO PISA. 6 FROM THE DVOMO GENOA.

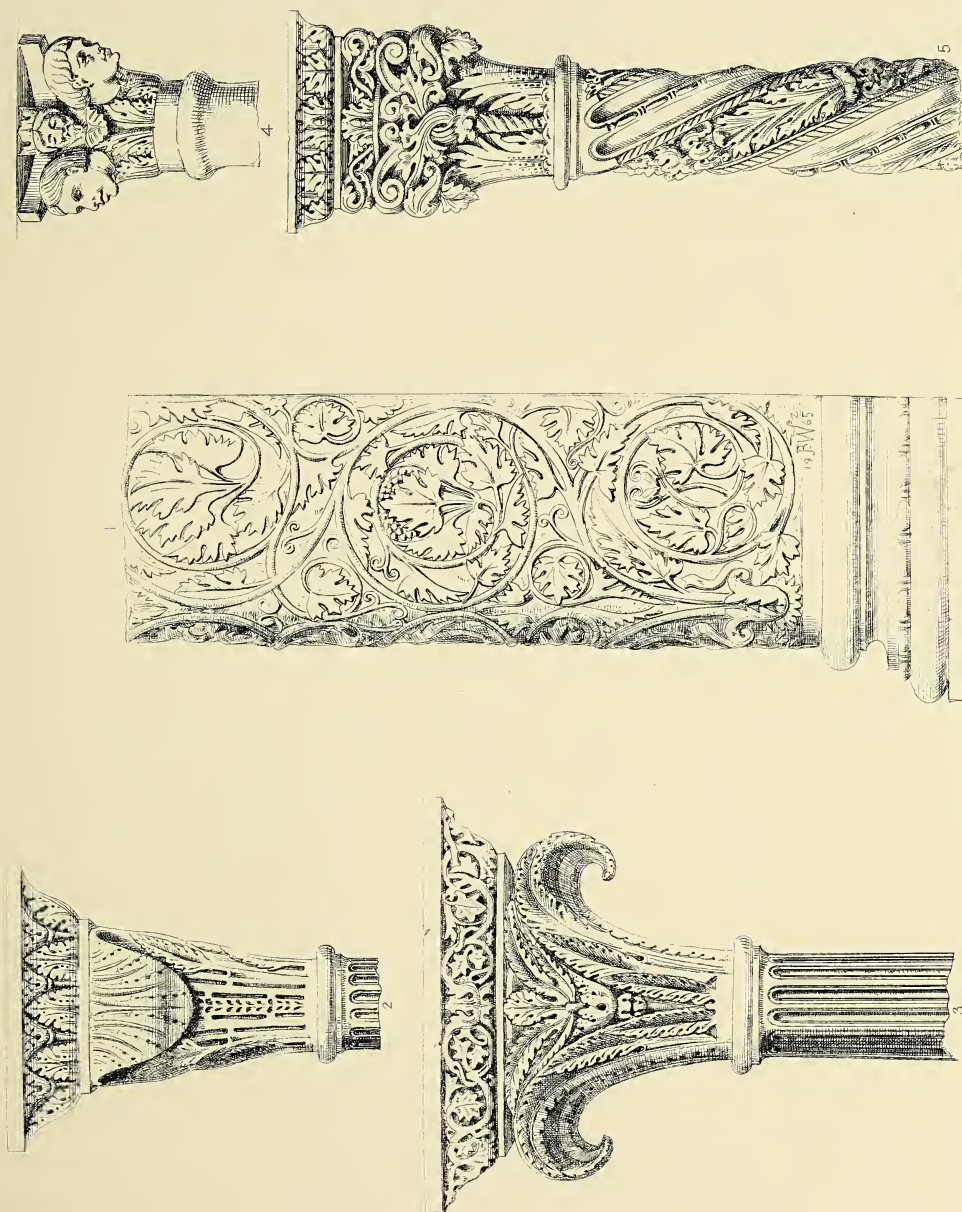




ROMANESQUE ORNAMENT. ITALY  
1. 2. FROM RAVELLO. 3. 4. FROM ST MARKS VENICE







ROMANESQUE ORNAMENT. ITALY  
 1. FROM THE PORTAL OF THE BAPTISTRY, PISA. 2. 3. NICOLÒ PISANO'S PULPIT, DUOMO, PISA. 4. 5. DUOMO, VOLTERRA.







STONE CORBELS &c.

1,2. FROM THE CLOISTERS OF MONTMAJOUR, NEAR ARLES. 3,4. ST TROPHIME, ARLES. 5. ST SERVIN, TOULOUSE.

6,7. ST JEAN, POITIERS. 8,9. BEAUCAIRE, TOWER CHAPEL. 10,11,12. AGEN CATHEDRAL. 13. MORTUARY CHAPEL MONTMAJOUR.

14,15,16,17,18. S. PORCHAIRE, POITIERS. 19. LE MANS CATHEDRAL. 20,21. MOISSAC ABBEY CHURCH, THE REST FROM F. T. S. CATHEDRAL.





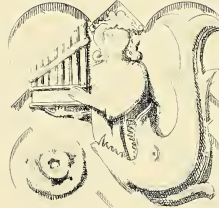
A



MÉDIÆVAL SCULPTURE. AUXERRE CATHEDRAL. (A) PISANO, ORVIETO.

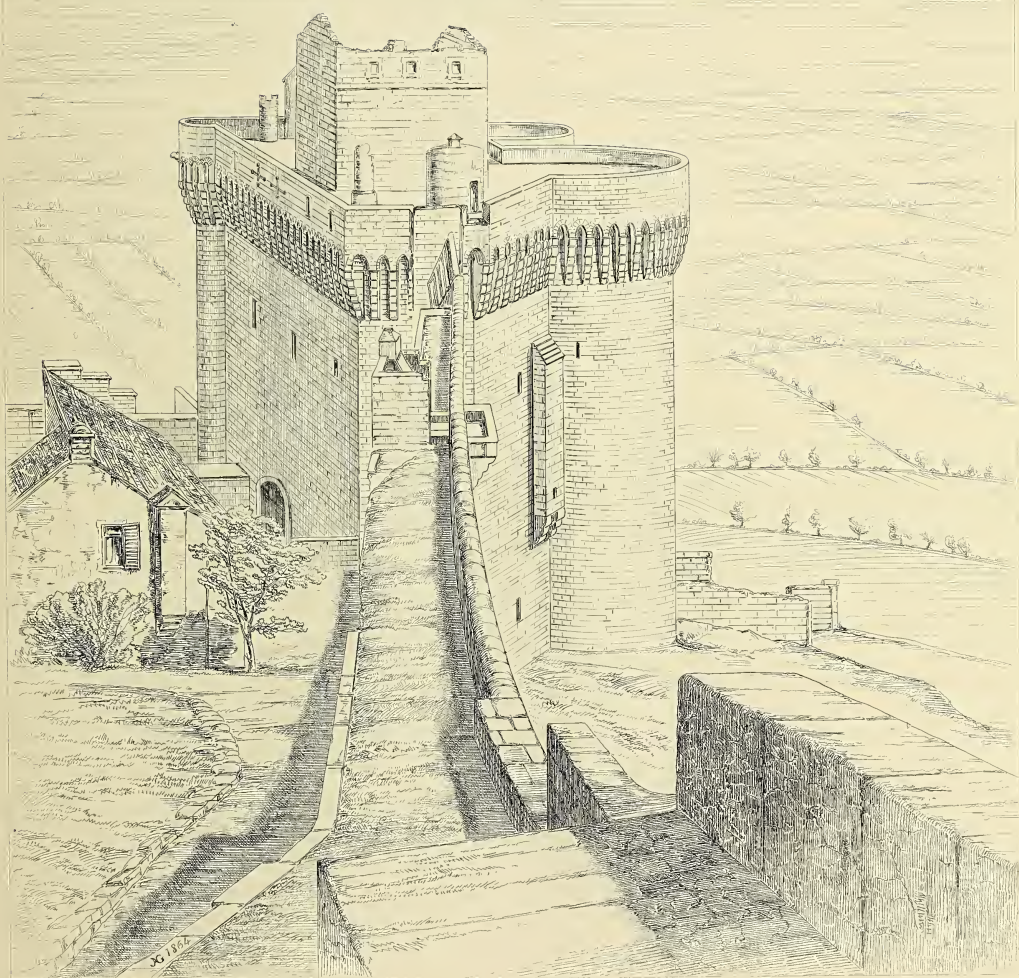








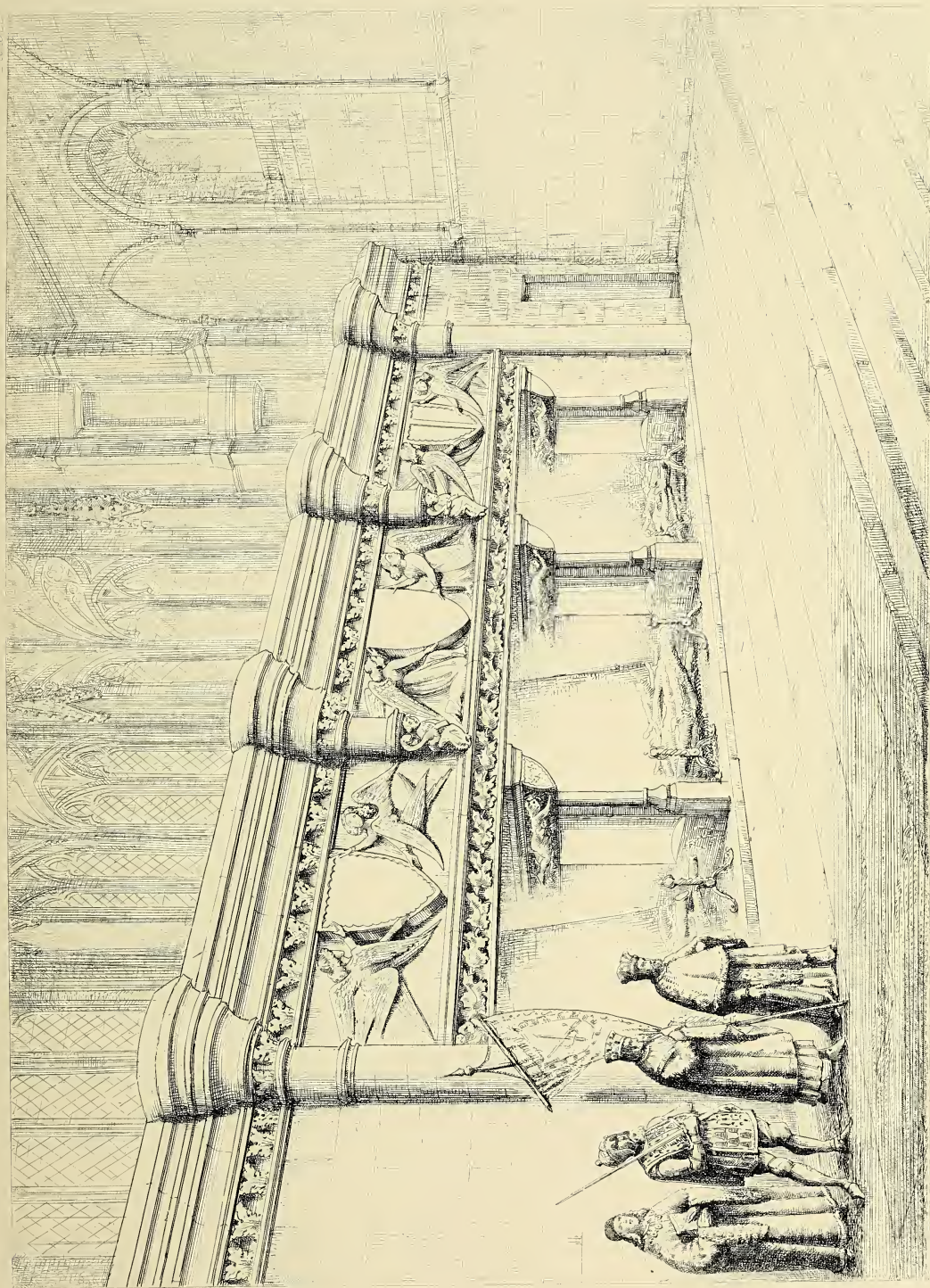




ENTRANCE TOWER TO VILLENEUVE LÈS AVIGNON



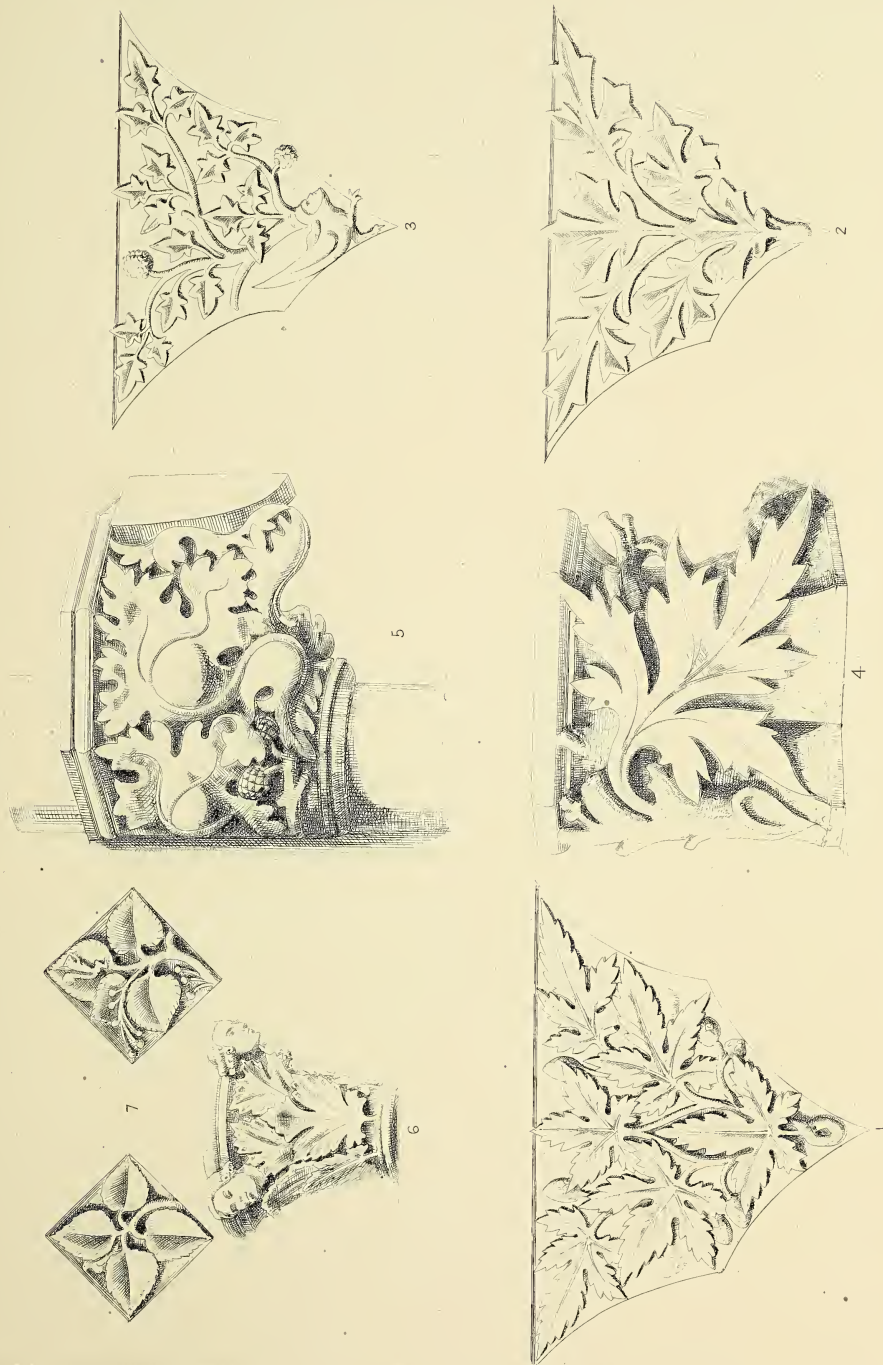




CHIMNEY PIECE, SALLE DE JUSTICE, POITIERS







STONE CARVING.  
 1, 2, 3. FROM THE CATHEDRAL BORDEAUX. 4. THE MUSEUM TOULOUSE  
 5. ULM CATHEDRAL. 6. ARLES MUSEUM. 7. SERNIN BORDEAUX

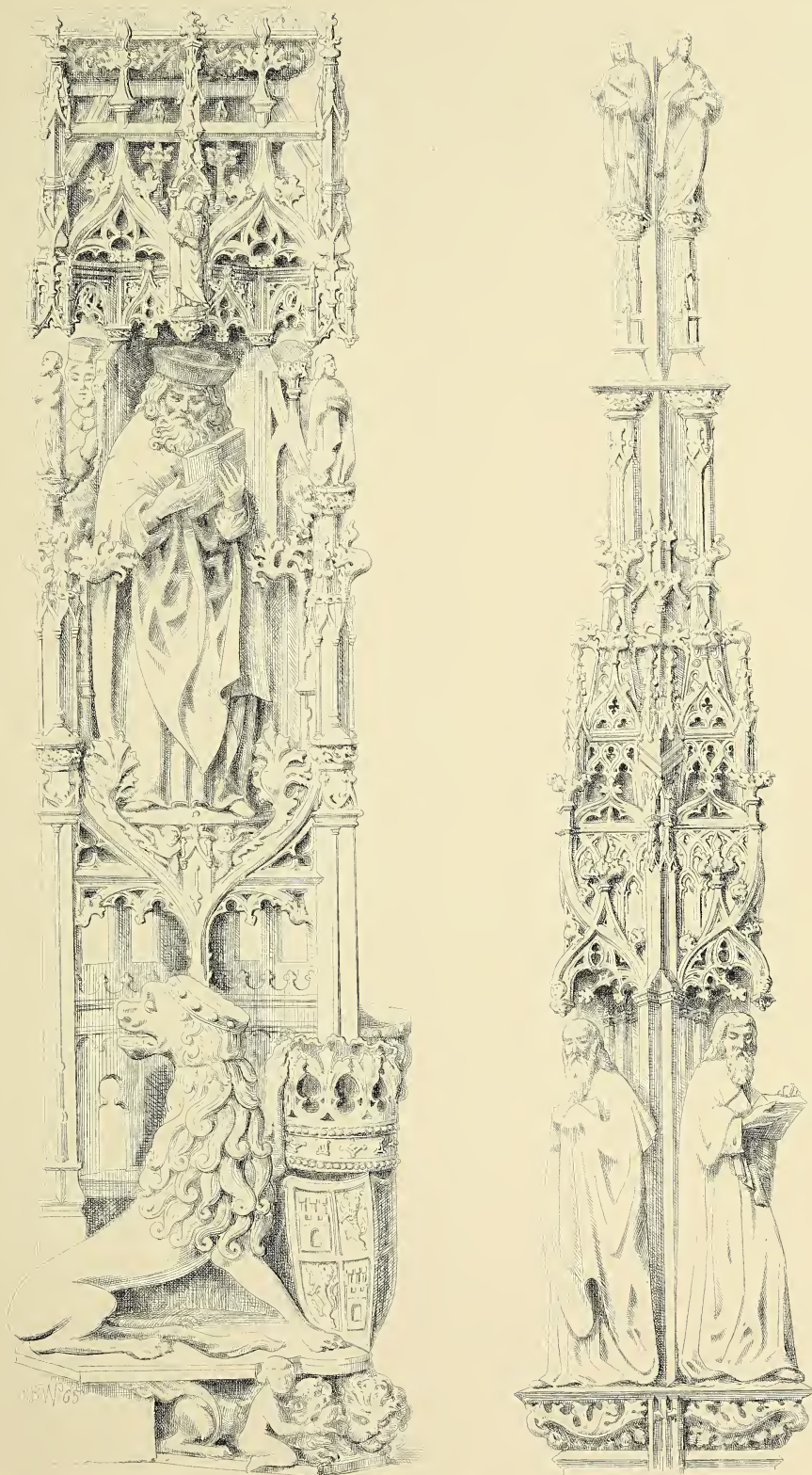






ORNAMENT FROM THE ROYAL MONUMENTS, MIRAFLORES SPAIN.

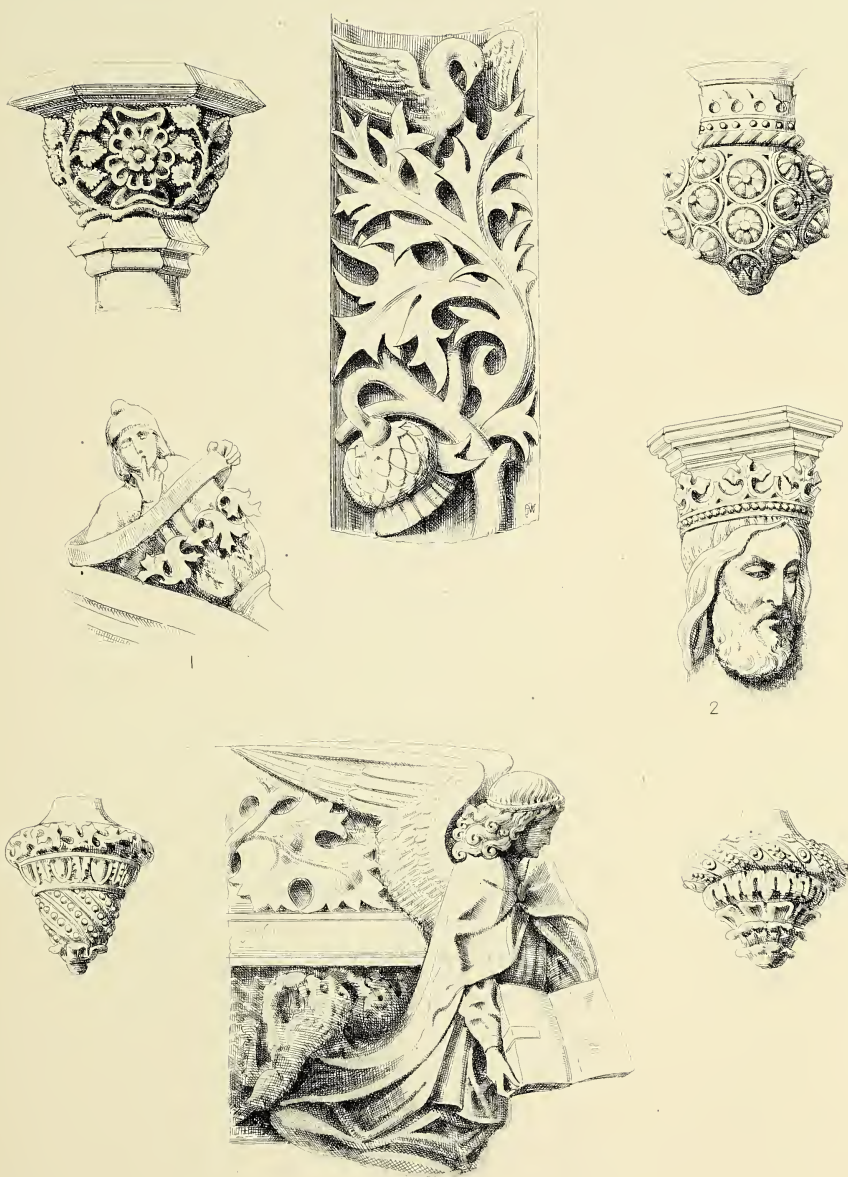




PORTIONS OF THE ROYAL MONUMENTS. MIRAFLORES, CASTILLE.







STONE CARVING

1, 2. FROM BURGOS CATHEDRAL, THE REMAINDER FROM THE ROYAL MONUMENTS, MIRAFLORES.

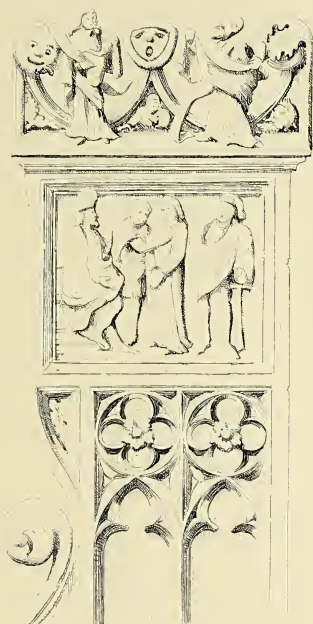




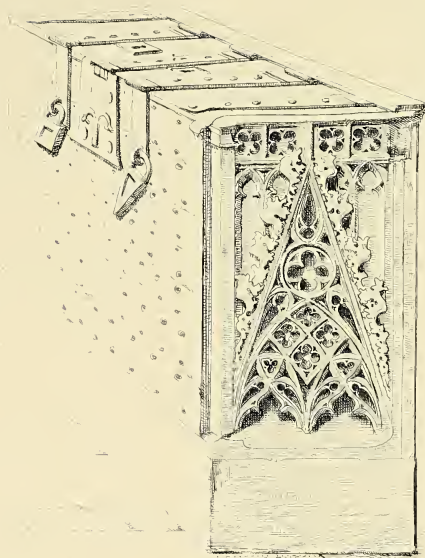


CLOISTERS OF SAN JUAN TOLEDO.





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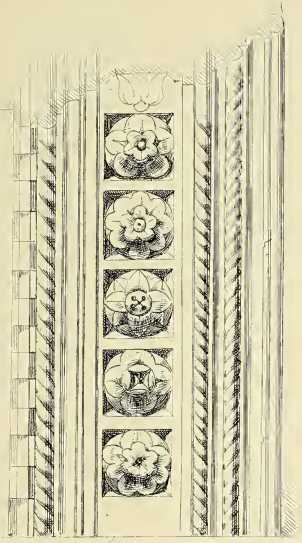


4

(1) STALLS. MAGDEBURG. (2) ULM CATHEDRAL. (3) BUST OF ANTON, PILGRIM, VIENNA STALLS.  
(4) BUST OF GEORGE SYRLIN, ULM STALLS.



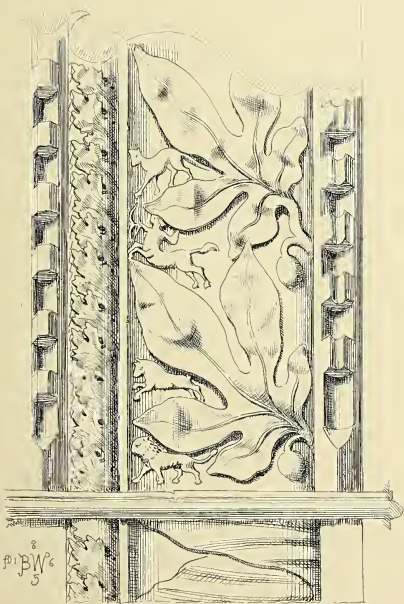




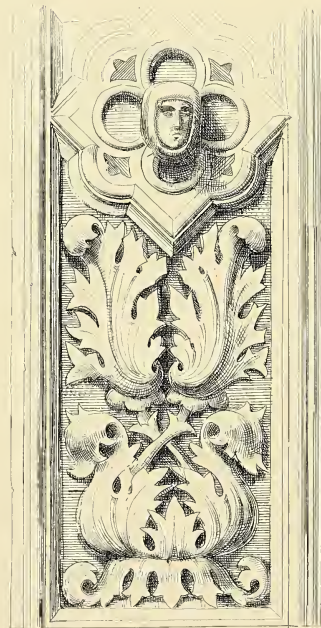
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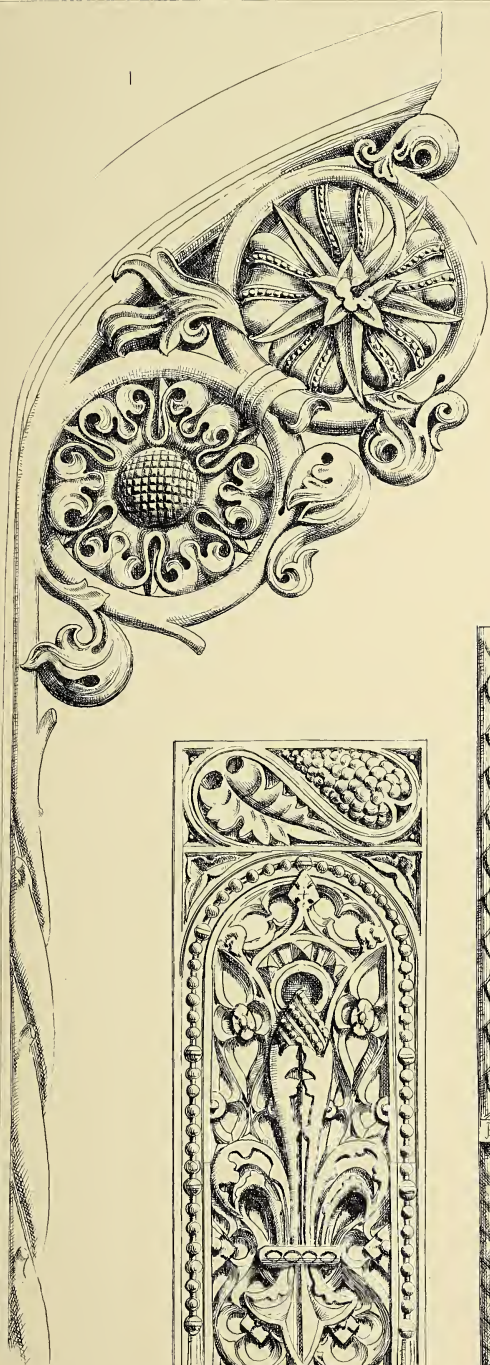
4

Day & Son, Limited, London, W.C.

DOOR JAMBS. (1) VENICE. (2) MILAN. (3.4) DUOMO, FLORENCE.







4



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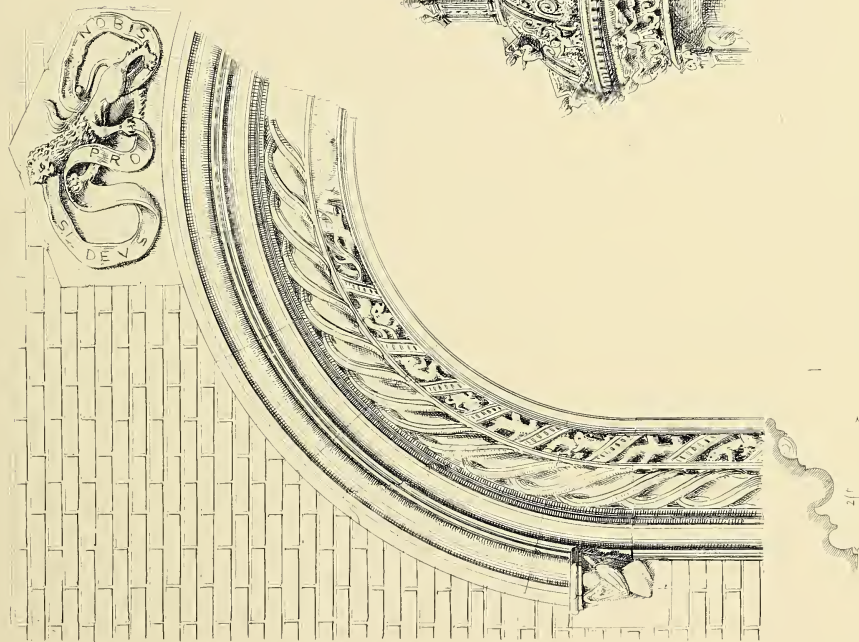


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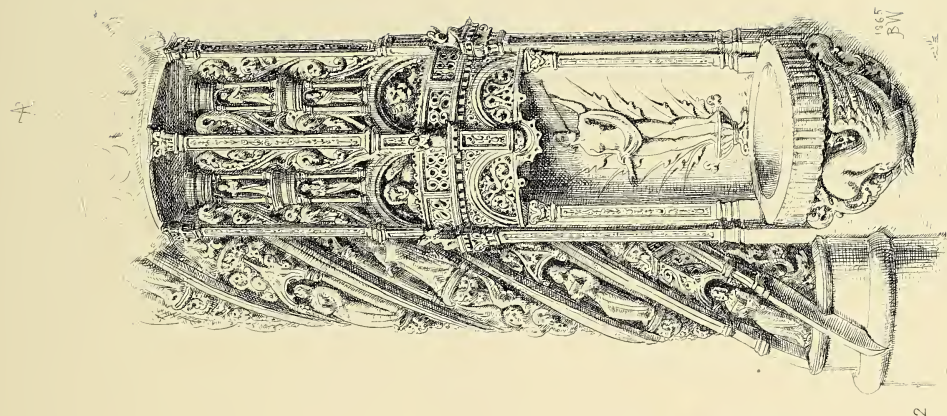
WOOD CARVING

1. FROM THE STALLS, SAN ZENO, VERONA. 2.3.4. HOTEL CLUNY, PARIS.





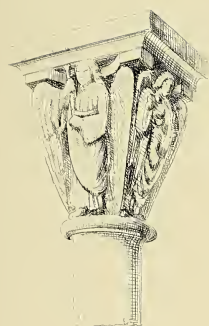
1. DOORWAY, LYCÉE TOULOUSE



2. BÉNITIÉR, ST. MICHEL, BORDEAUX







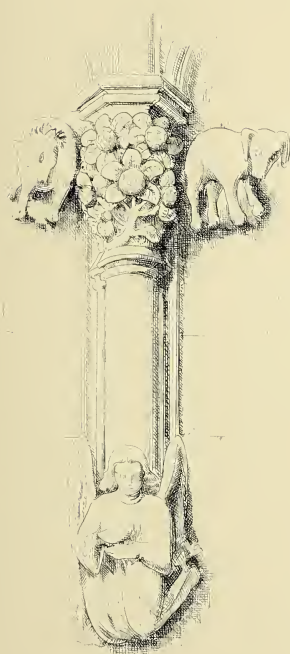
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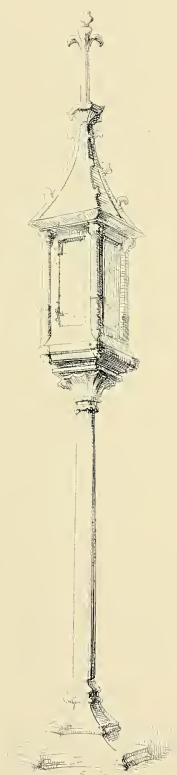
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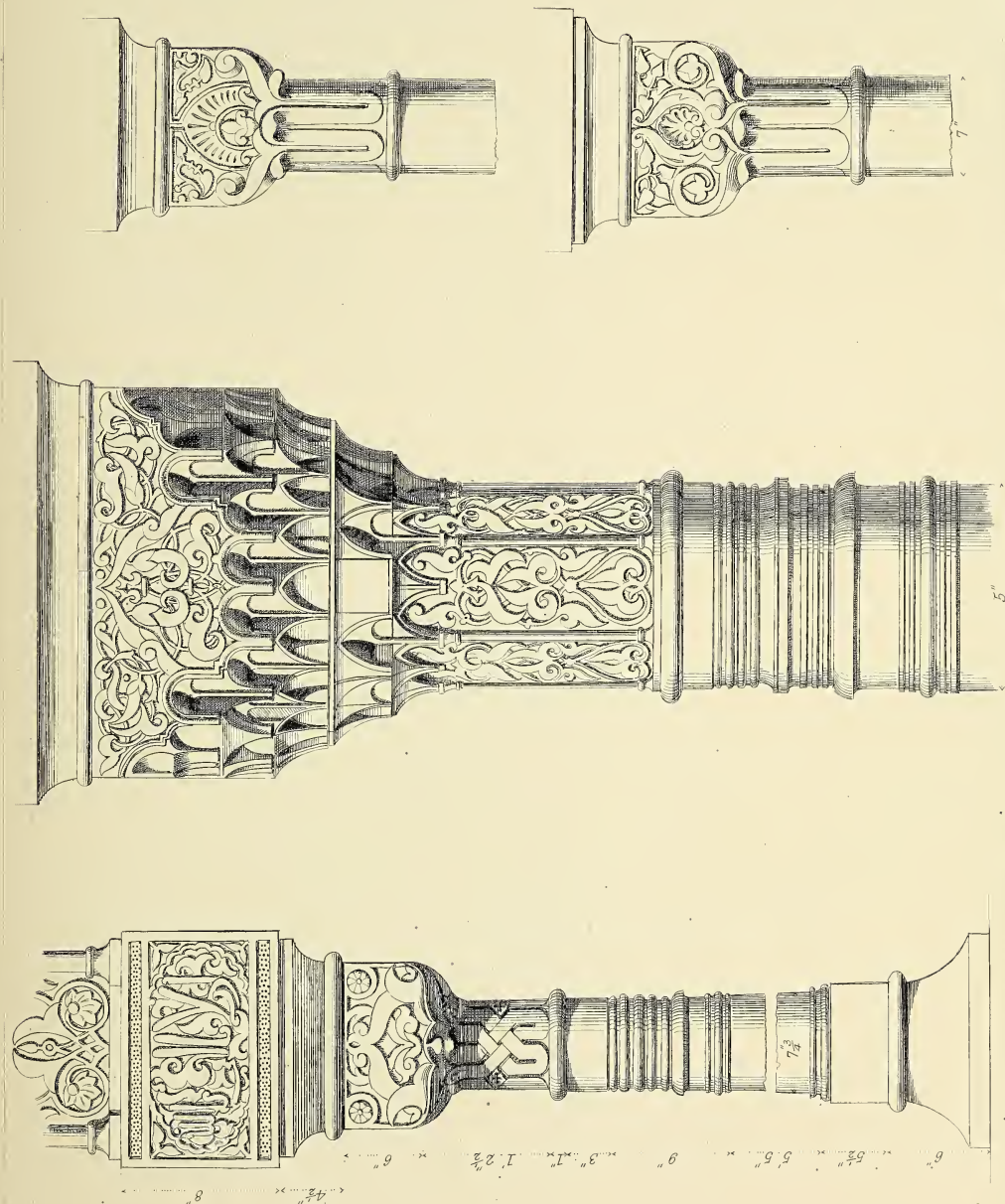
3

STONE WORK

1. VIENNA CATHEDRAL. 2. CARCASSONNE. 3. DIJON CATHEDRAL. 4-5 STROPHIME, ARLES.  
6. ALTAR TABLE, AVIGNON CATHEDRAL.

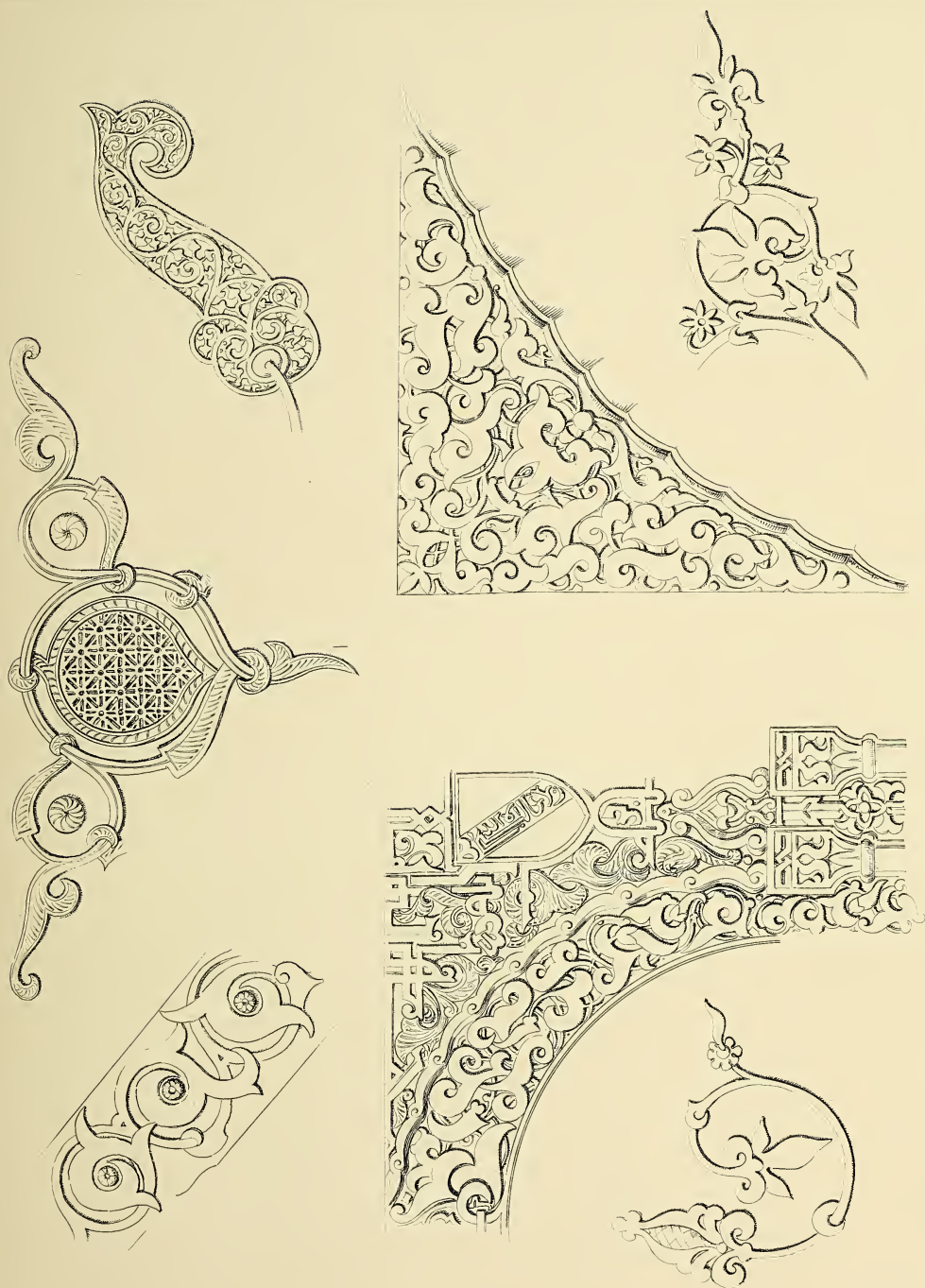






CAPITALS FROM THE ALHAMBRA, GRANADA.

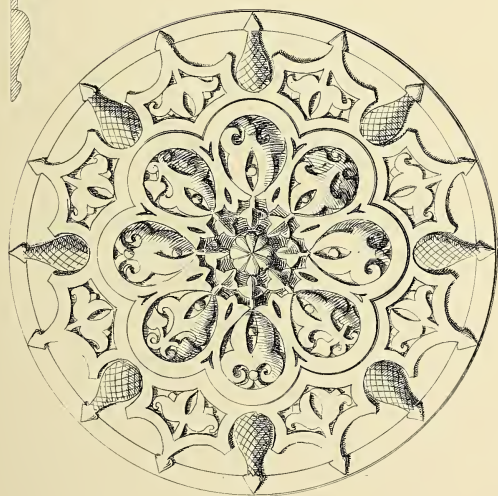




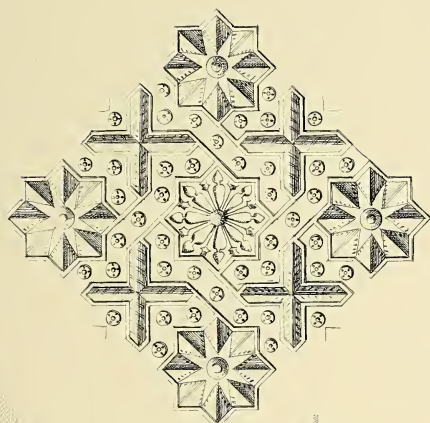
MOORISH ORNAMENT  
I. FROM S.M. LA BLANCA, TOLEDO. THE REMAINDER FROM ALHAMBRA, GRANADA.



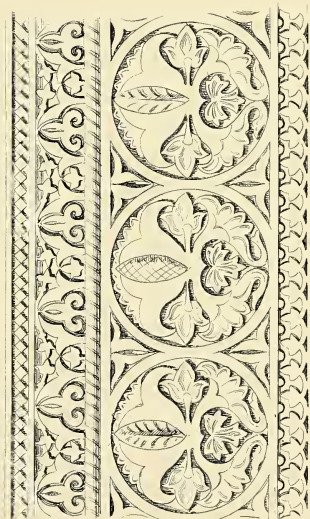
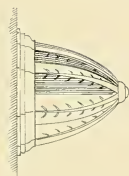




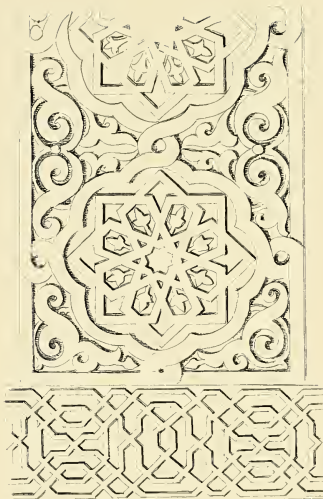
3



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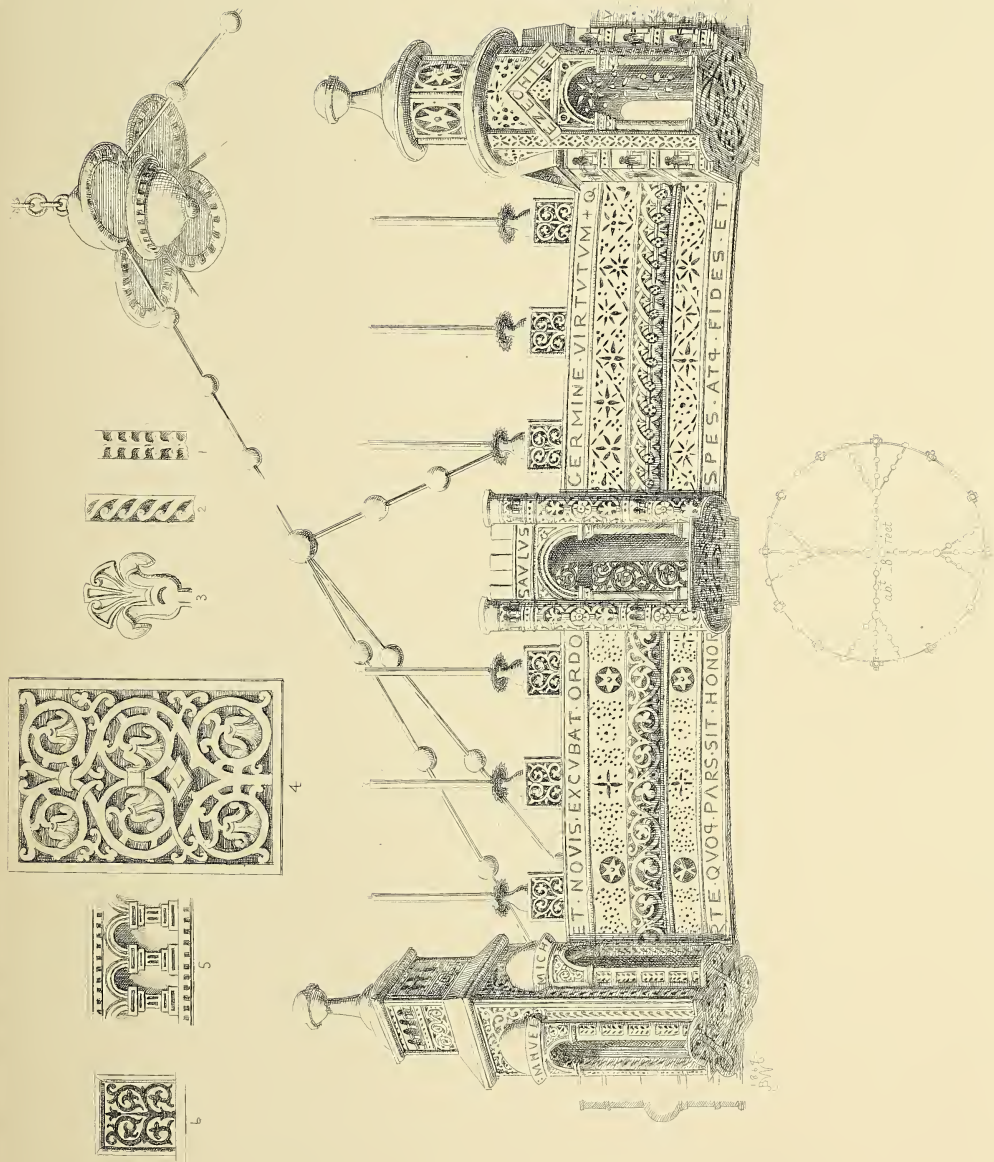


2

1 2 3. MOORISH ORNAMENT FROM THE ALHAMBRA, GRANADA. 4. FROM THE ALCAZAR, SEGOVIA.







PORTION OF GREAT CORONA CHANDELLER HILDESHEIM



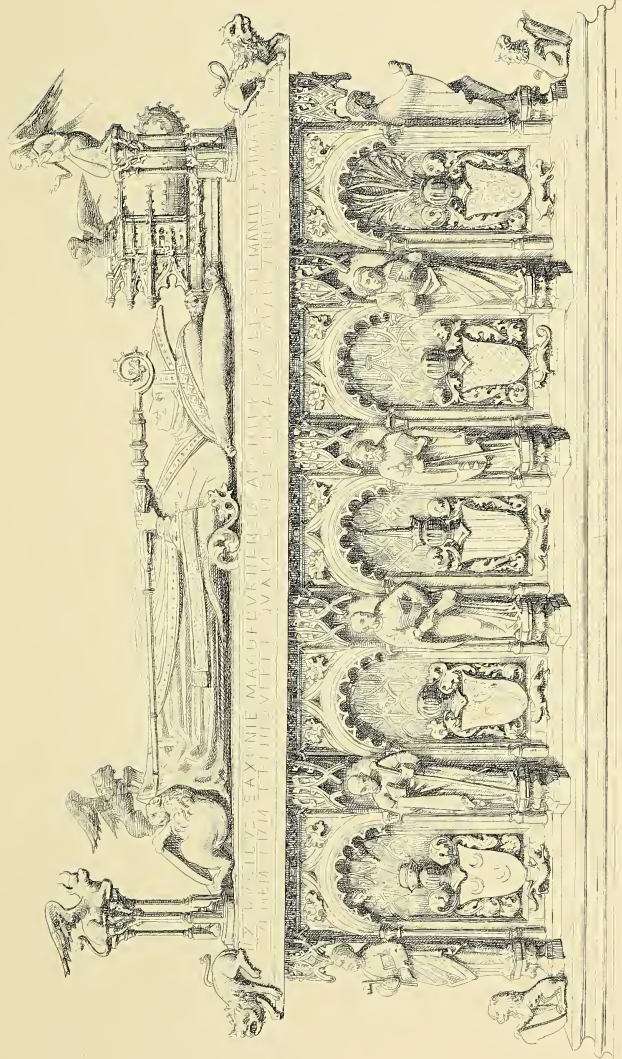


1864  
BW

LATEN FONT, BRUNSWICK.

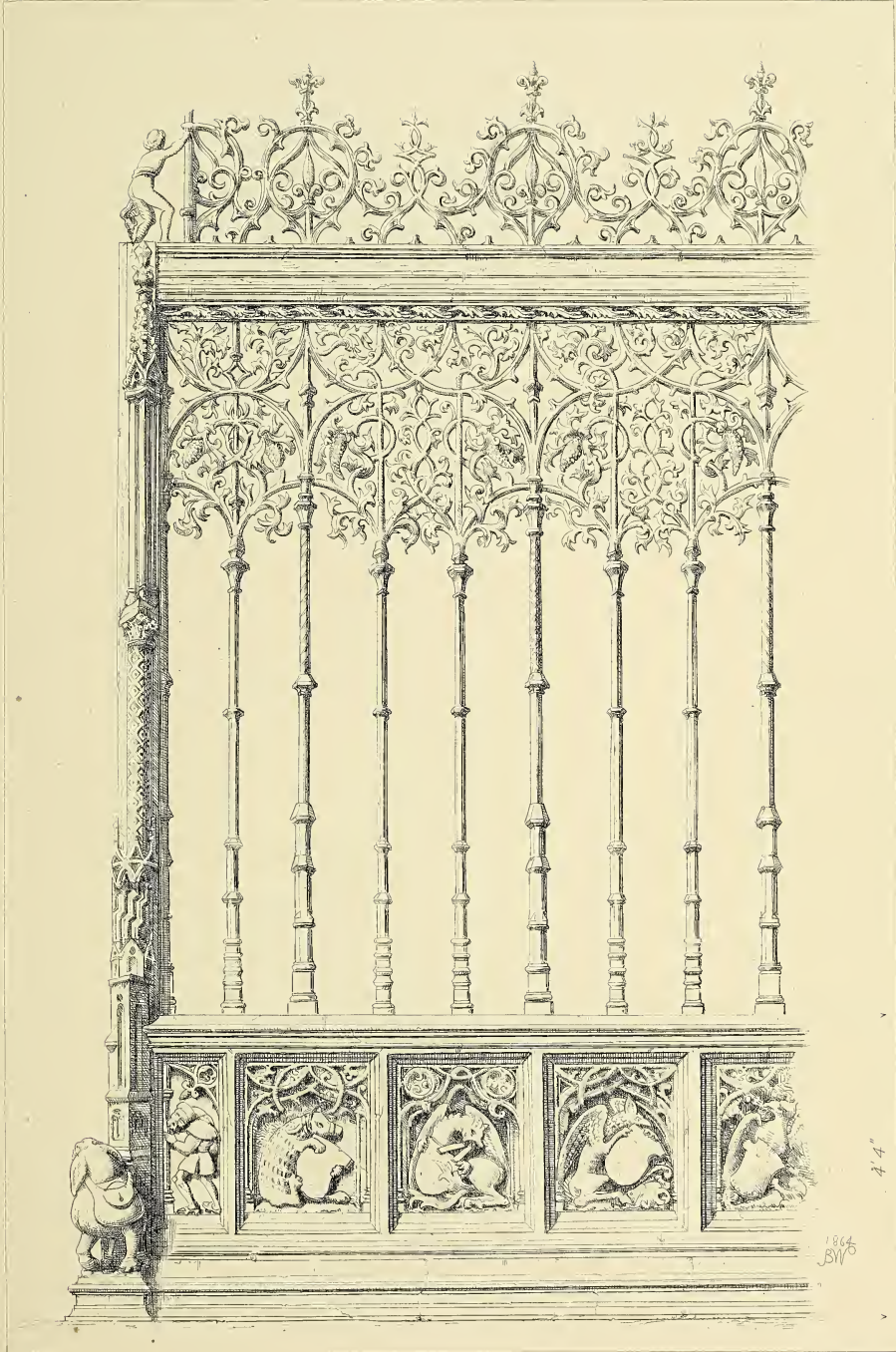






BRONZE MONUMENT, MAGDEBURG, BY VISCHER

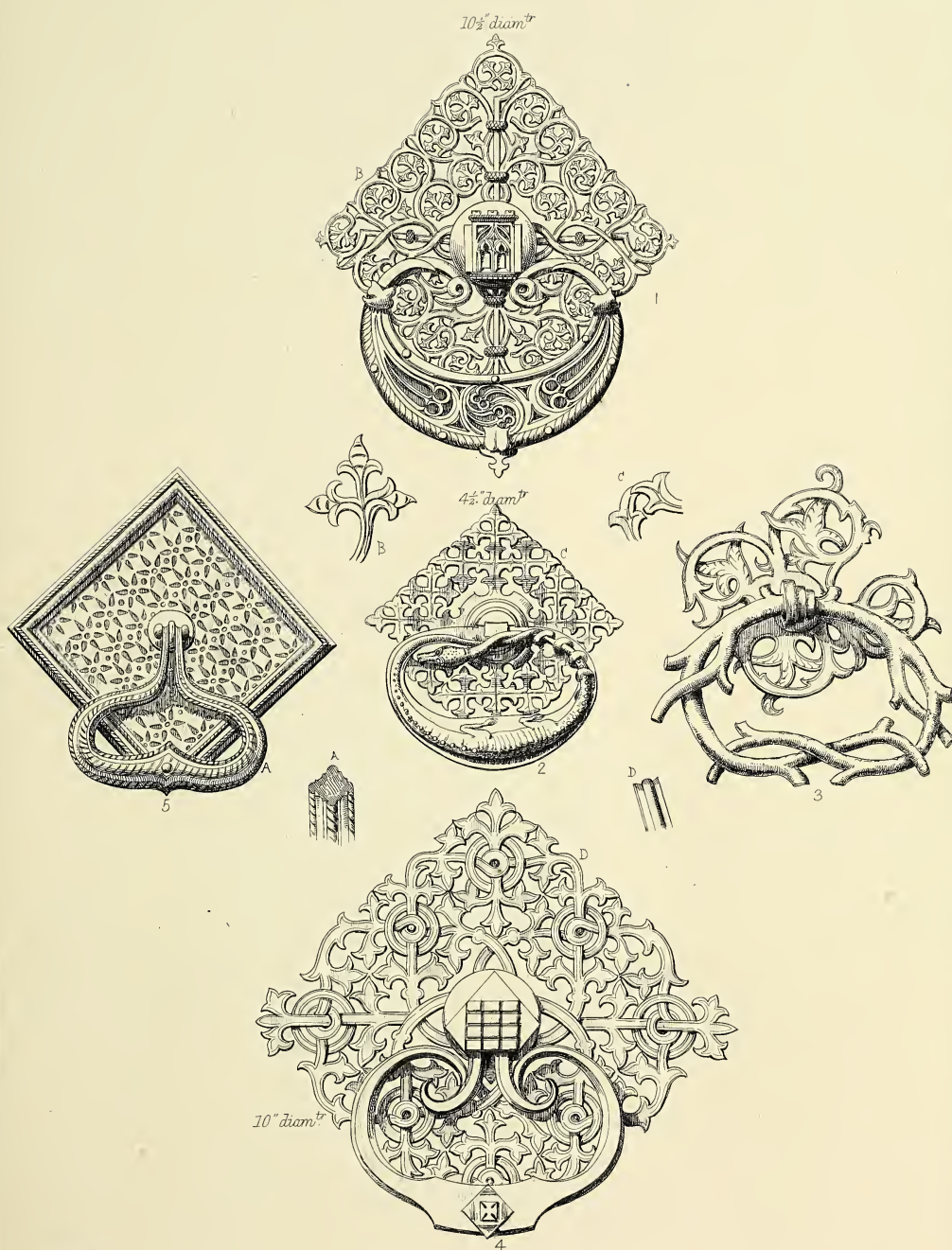




LATEN SCREEN, HAARLEM.







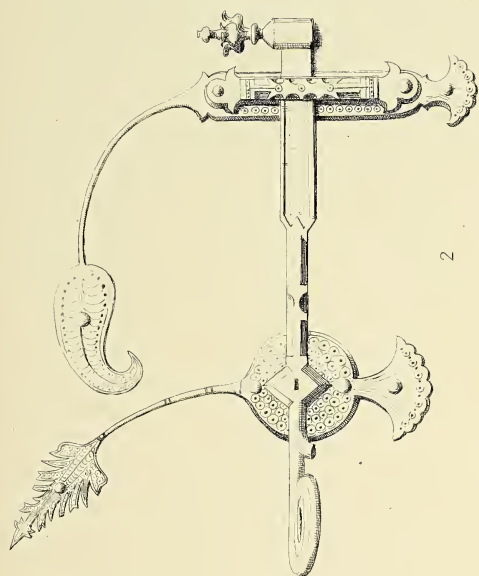
BW del

H. sc.

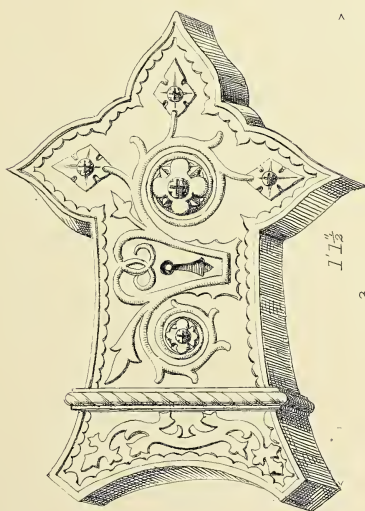
IRON WORK

1. 2. FROM THE MAXIMILIAN MUSEUM, AUGSBURG. 3. THE NATIONAL BAVARIAN MUSEUM, MUNICH.  
4. THE TOWN HALL, ULM, 5. VICO DELLA CASANA ANTICA, GENOA.





2



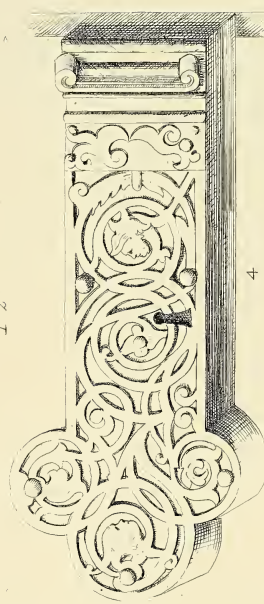
11 1/2

3



11 1/2

1' 2"

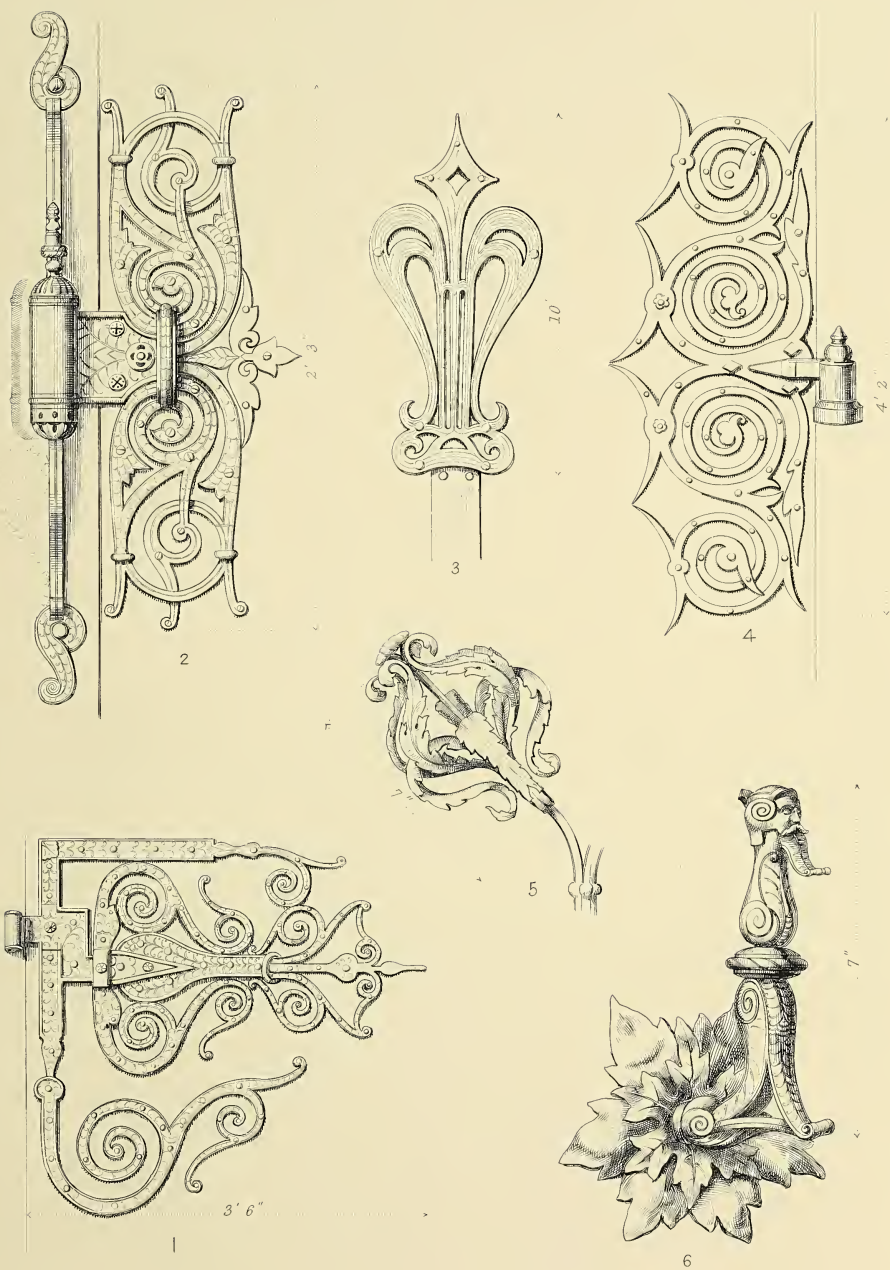


4

IRON WORK  
1. 2. MUSEUM, AUGSBURG. 3. NEU MARKT, MUNICH. 4. ULM CATHEDRAL.







IRON WORK

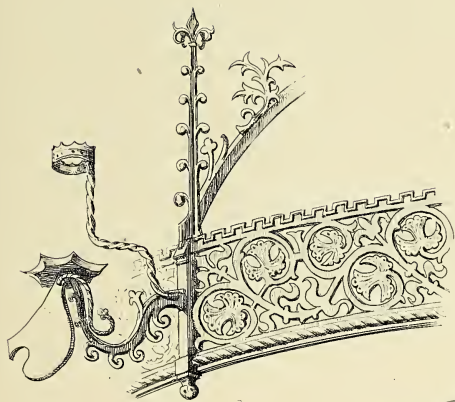
AUGSBURG.

U L M.

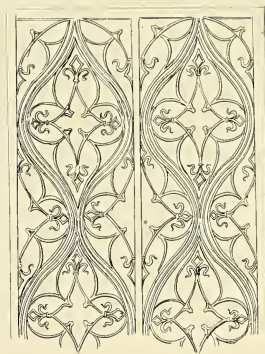
1. SOGGINGER THOR. 2. TOWNHALL. 3. CATHEDRAL.

4. 5. 6. CATHEDRAL.





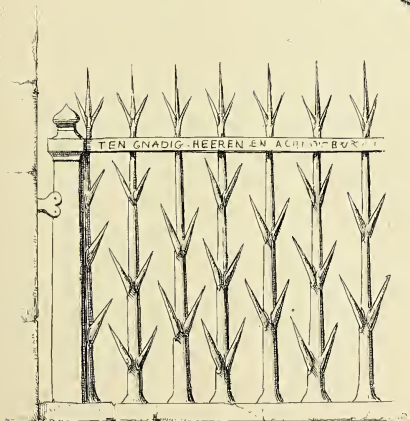
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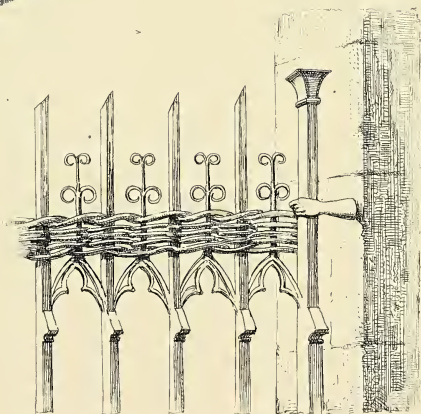
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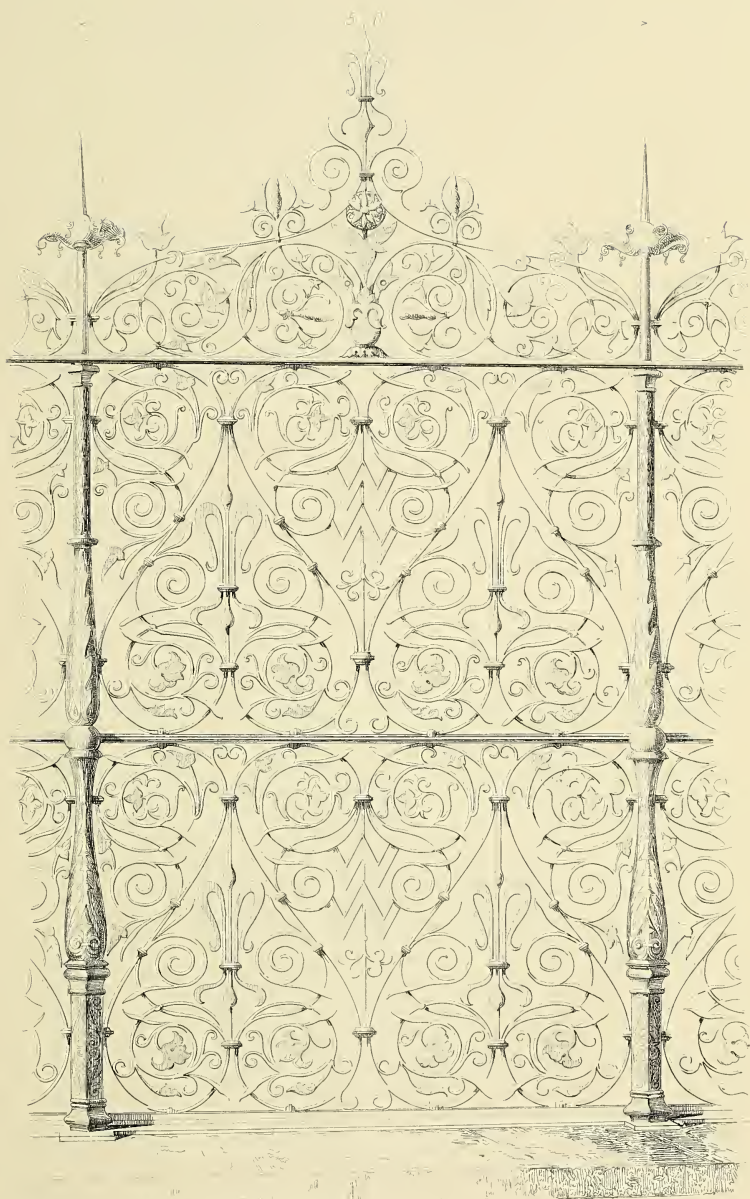
5

# IRONWORK.

1. IRON CORONA, MAGDEBURG. 2. GRILLE, STULRICH, AUGSBURG. 3. DOM, AUGSBURG. 4. OUDEKERK, AMSTERDAM. 5. HAARLEM.



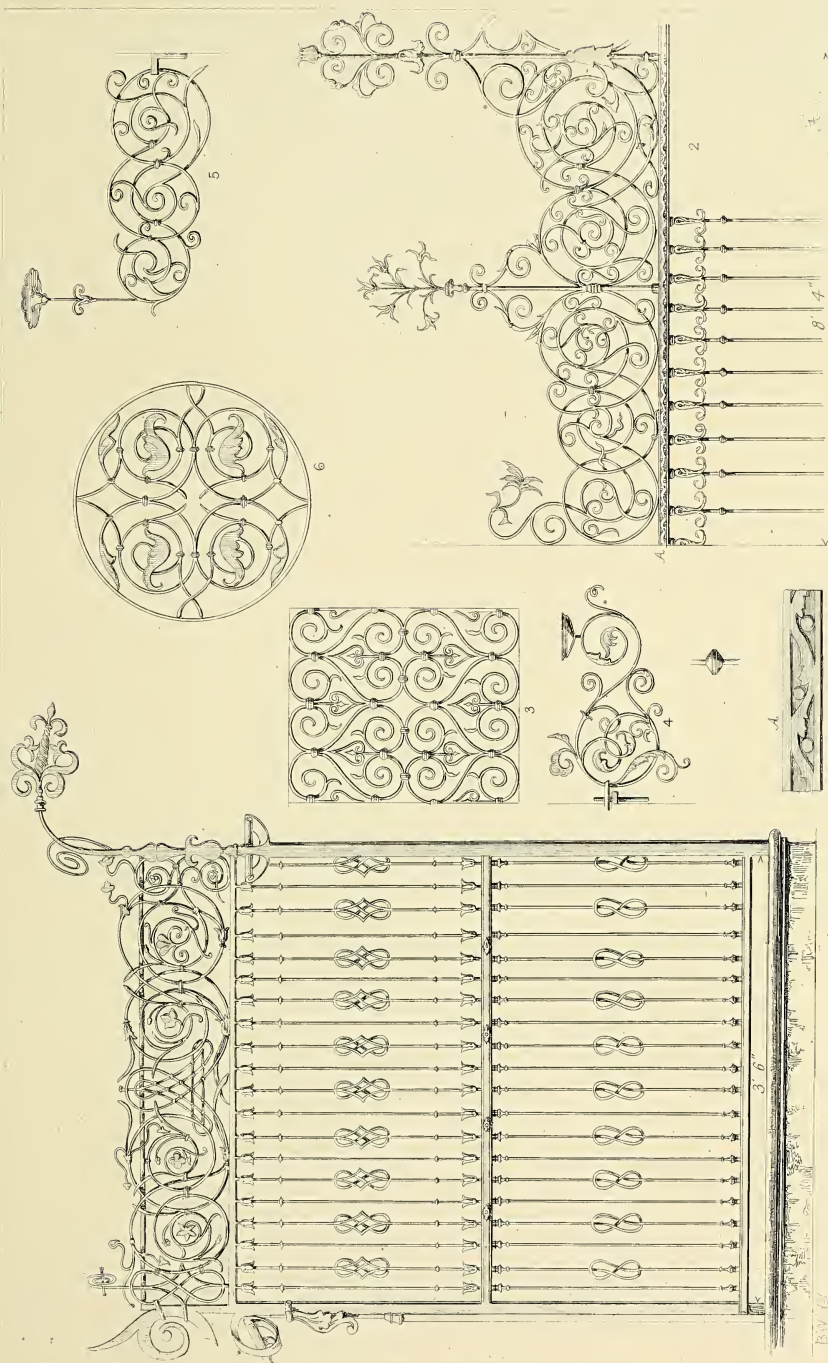




BN del.

IRON RAILING, FUGGERS CHAPEL, STULRICH. AUGSBURG



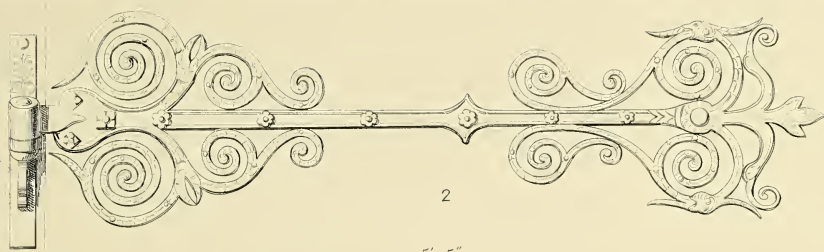


IRON WORK. AUGSBURG.

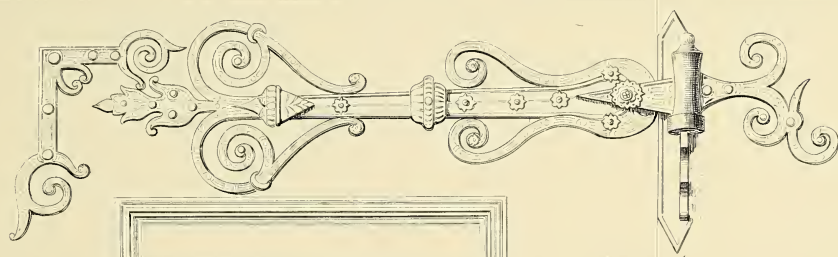
1. FROM THE CLOISTER OF STANNE. 2. 3. ST. ULRICH. 4. 5. THE CATHEDRAL. 6. A. R. A. W. A. L. D. S. T.



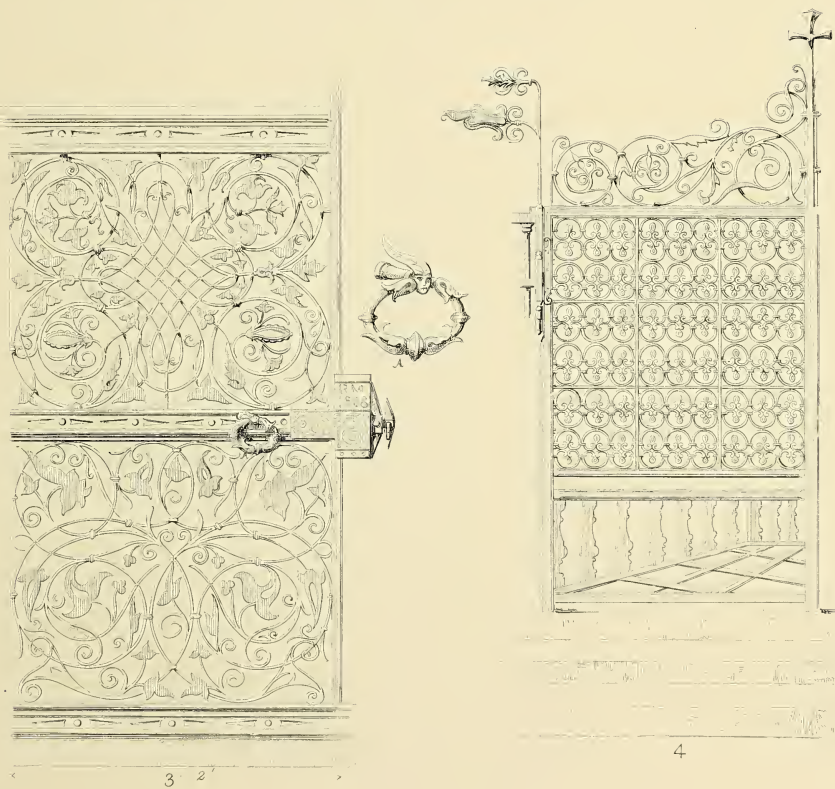




5' 5"



4' 6"

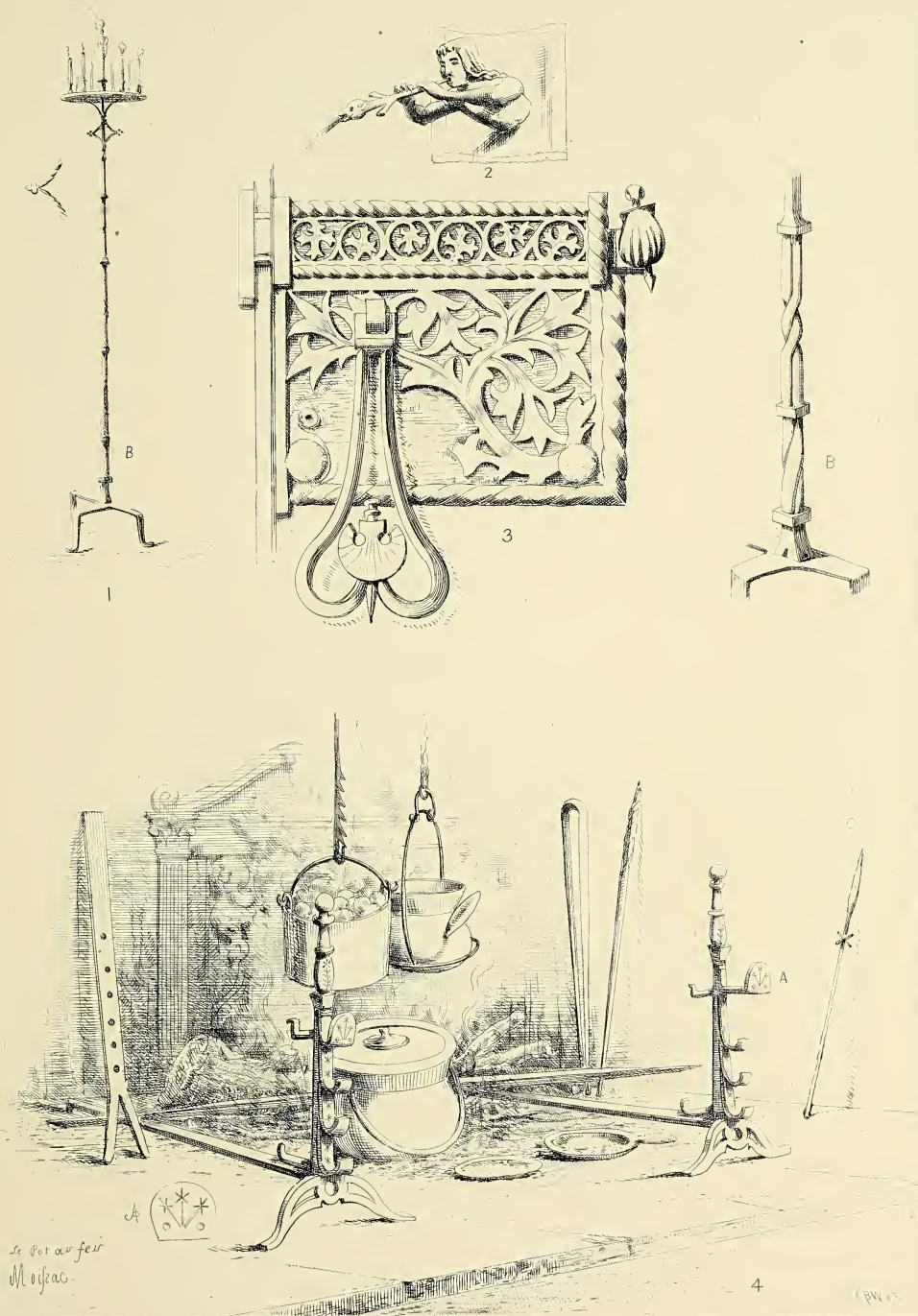


4

IRON WORK

1. 2. HINGES. ULM CATHEDRAL. 3. STULRICH AUGSBURG. 4. AUGSBURG DOM KIRCHE.

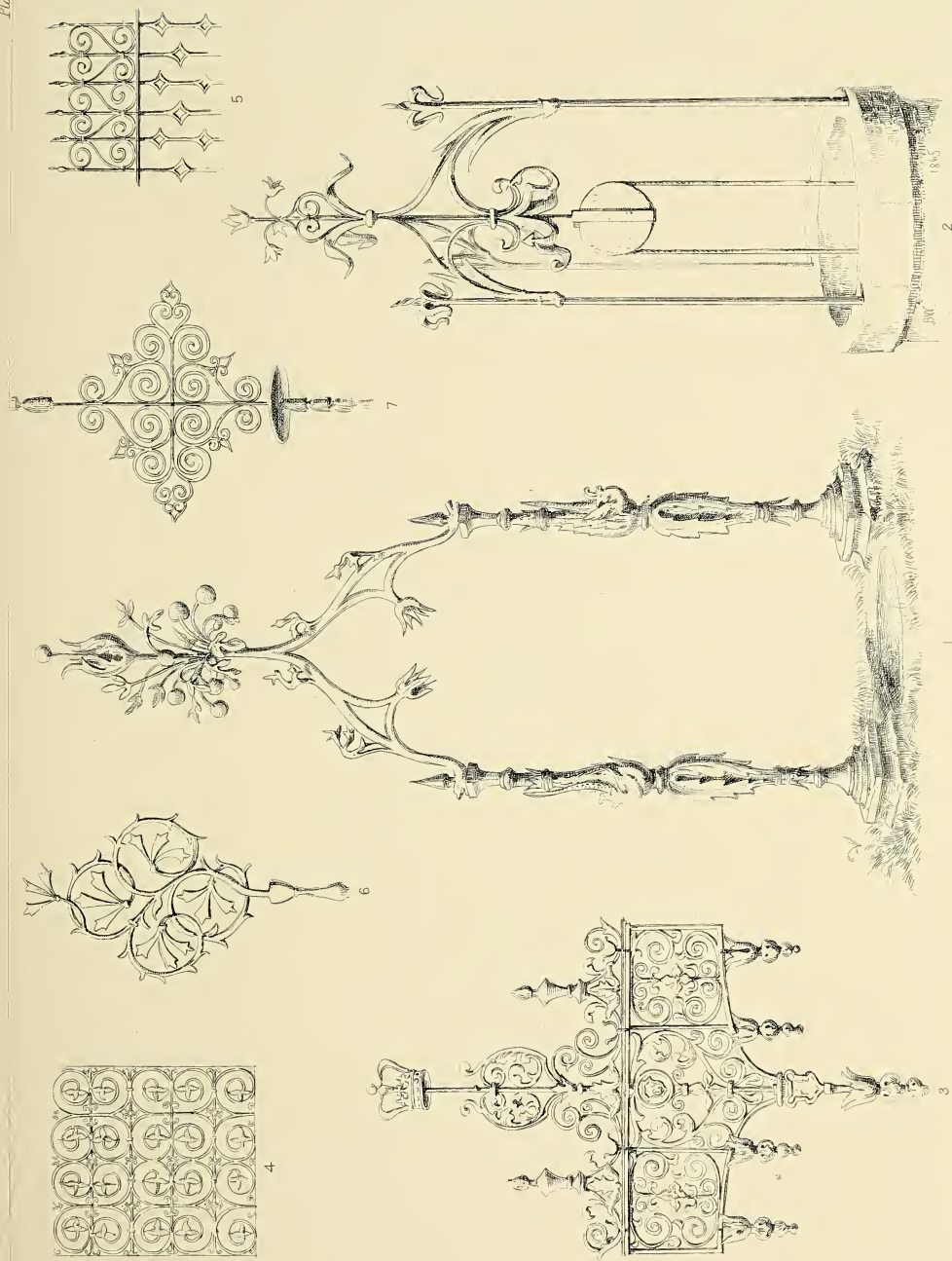




1. IRON CANDELABRUM, S. TROPHIME, ARLES. 2. BRONZE FOUNTAIN, NARBONNE.  
 3. S. SERNIN, TOULOUSE. 4. AT THE INN MOISSAC.

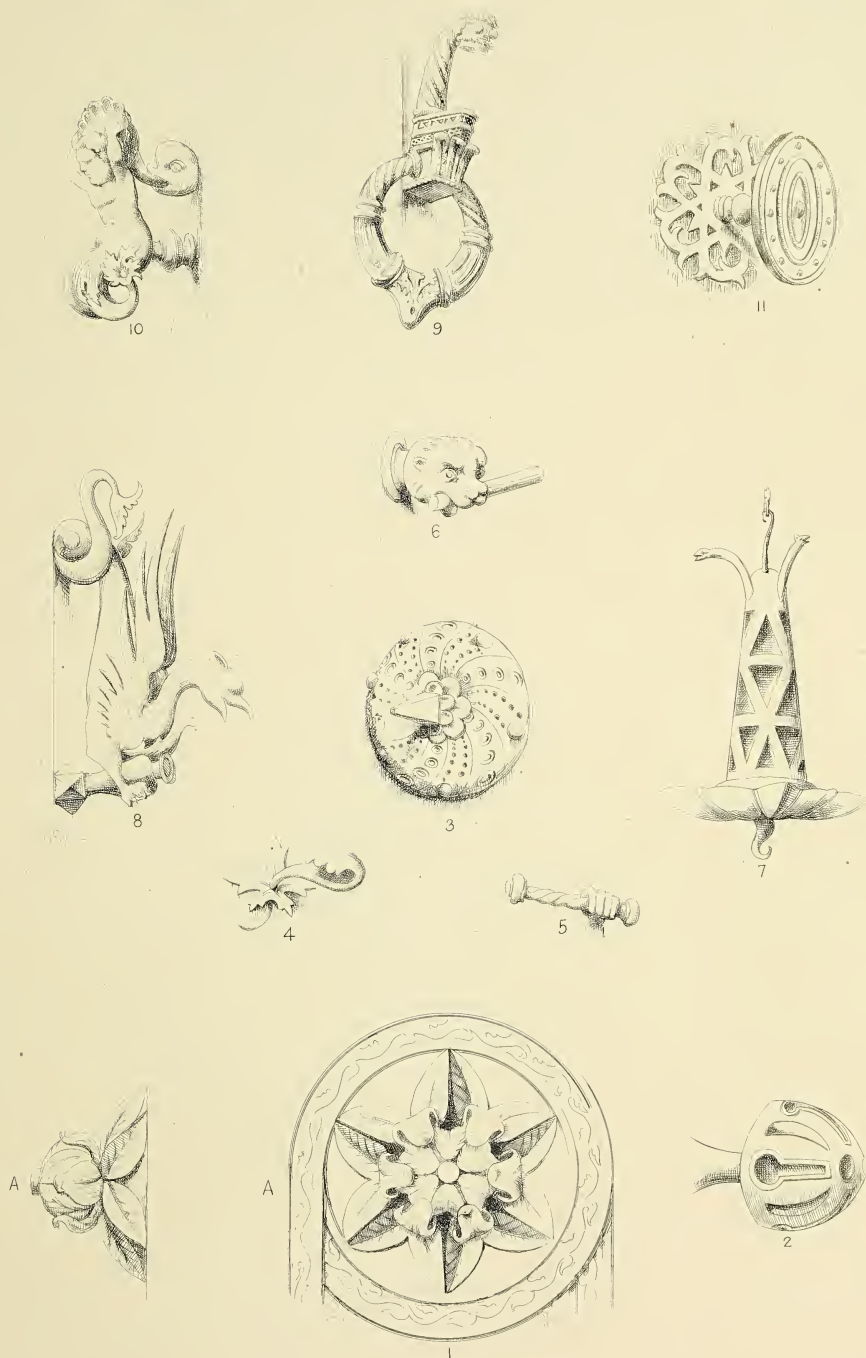






IRON WORK  
 1. MUSEUM, TOULOUSE. 2. HOTEL CLUNY, PARIS. 3. IRONWORK MACEHOLDER, TOWN HALL, EXETER.  
 4-5. RAILINGS, SEGOVIA. 6. FINIAL, TOLEDO. 7. PORTION OF A CHAIN, ASSISI.





METAL WORK

1. FROM THE BRONZE DOORS MONREALE, SICILY. 2. 3. MIRAFLORES, SPAIN.  
4. 5. 6. DOOR HANDLES, N. GERMANY. 7. A LAMP, NATIONAL BAVARIAN MUSEUM, MUNICH. 8. KNOCKER, VERONA.  
9. TORCH HOLDER, AREZZO. 10. KNOCKER, LYONS. II. HANDLE, AVIGNON.





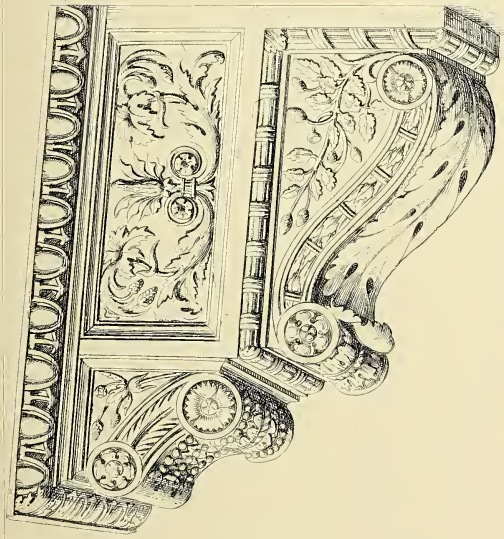


Fig. 1

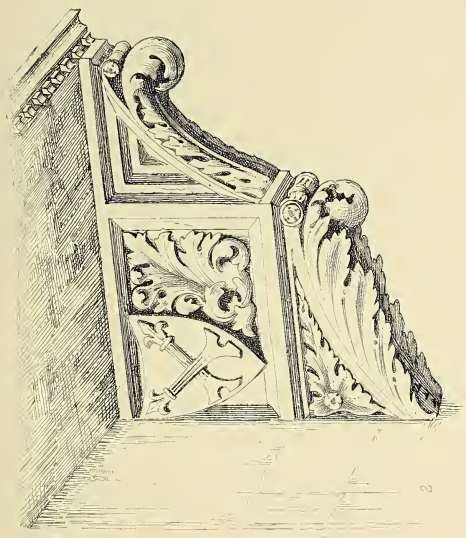


Fig. 2

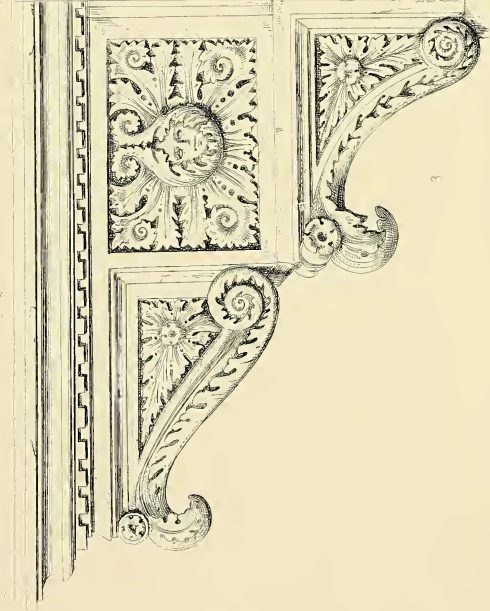


Fig. 3

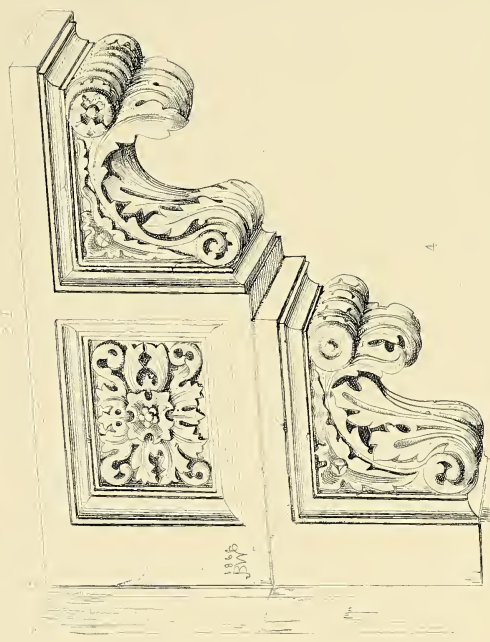
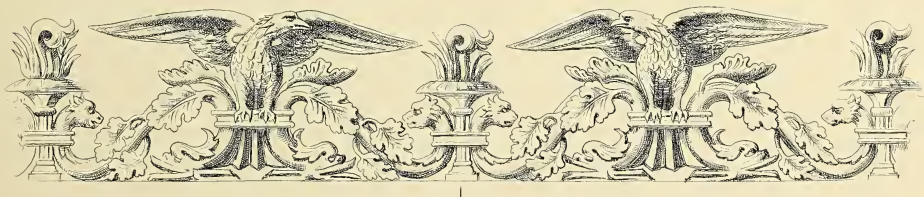
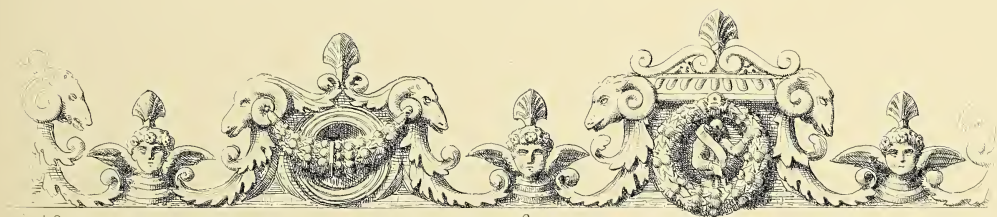
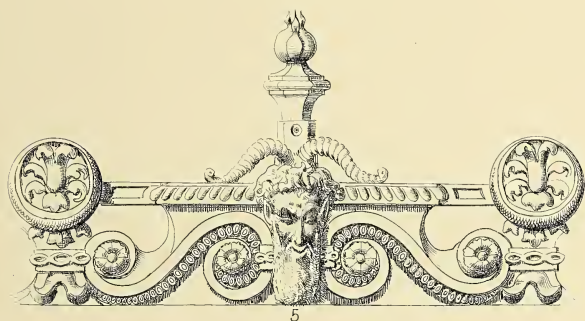
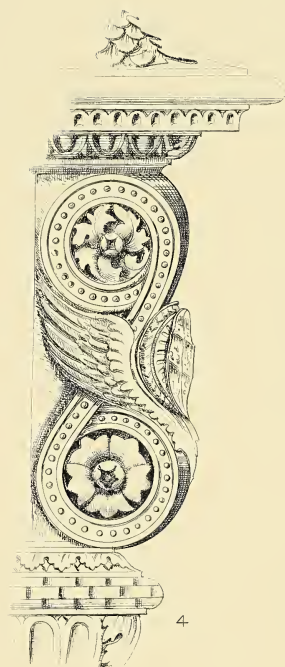
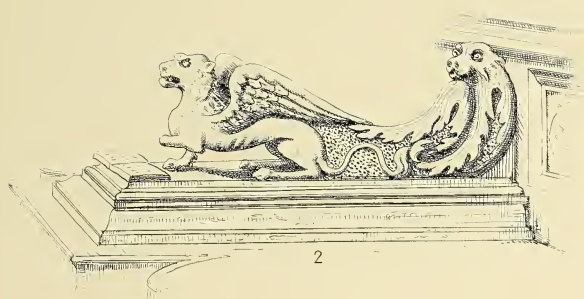


Fig. 4

STONE BRACKETS. (1.2) FLORENCE. (3.4) PISA.



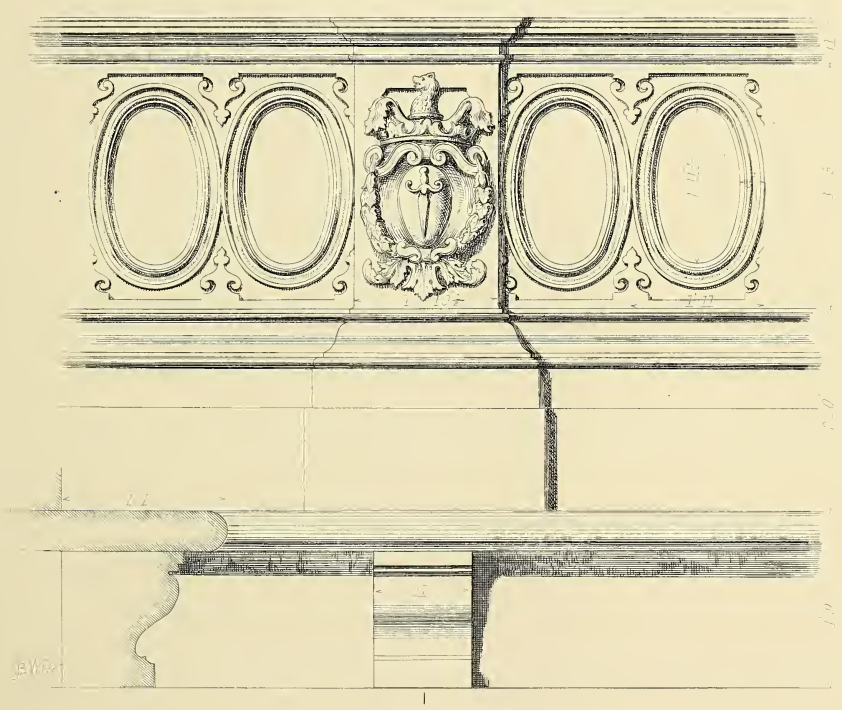


CRESTINGS &c

1. 2. FROM THE STALLS, SAN PIETRO, PERUGIA. 3. CATHEDRAL STALLS, PERUGIA. 4. A CHEST IN THE TOWN HALL, PERUGIA. 5. ROOF OF THE LOUVRE, PARIS (FROM BALTARD)







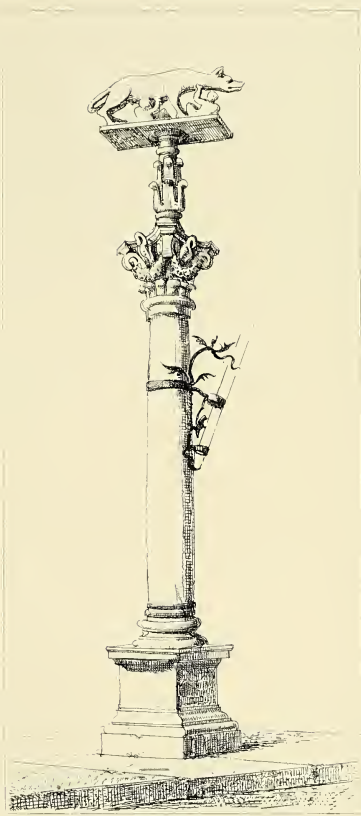
STONE WORK

1. GARDEN WALL, PALERMO. 2. RUSTICATION, BOLOGNA.

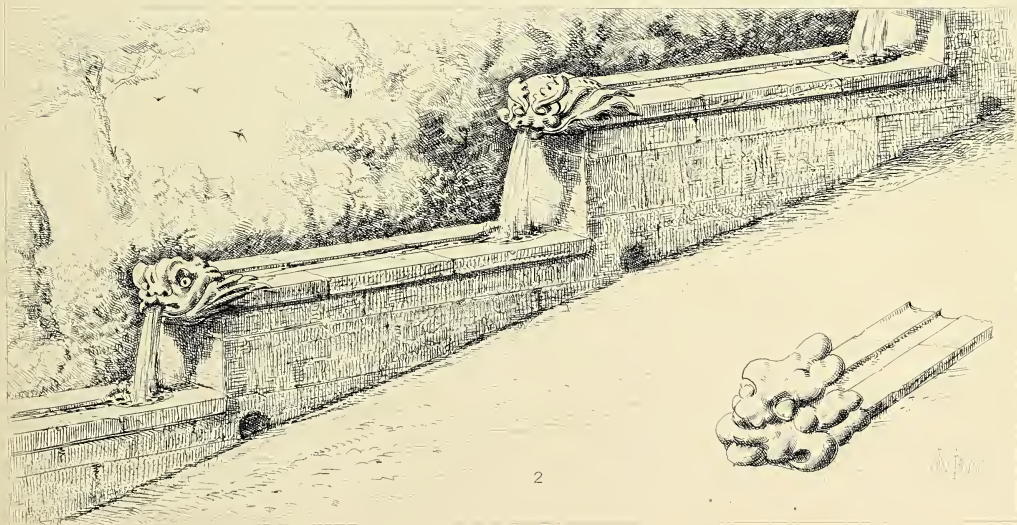




1



3

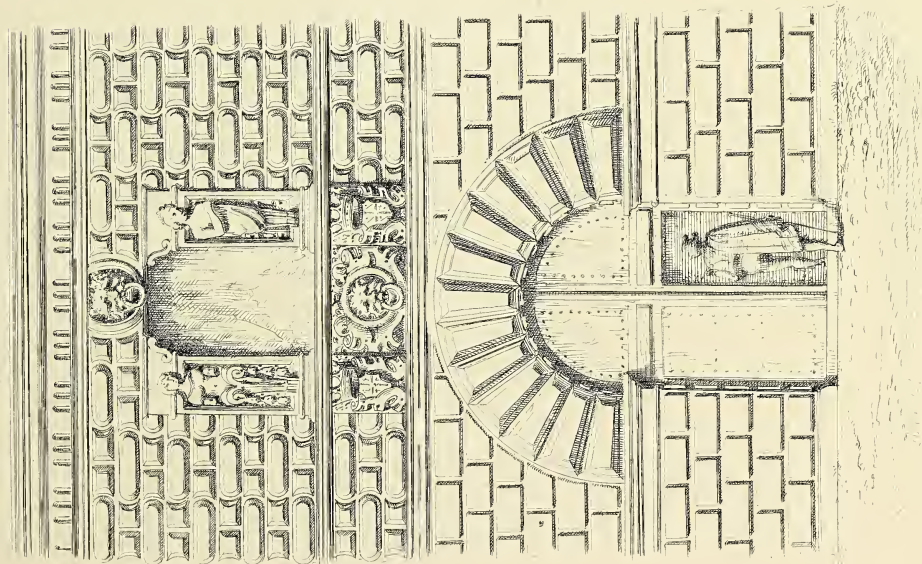


2

1. MARBLE FOUNTAIN, BELLOSGUARDO, FLORENCE. 2. BOBOLI GARDENS, FLORENCE. 3. CATHEDRAL SQUARE, SIENA



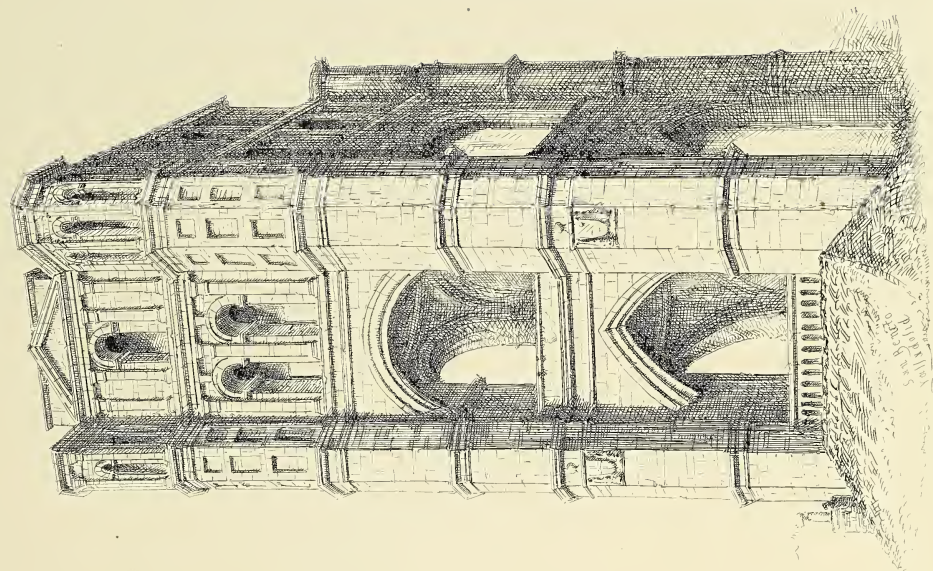




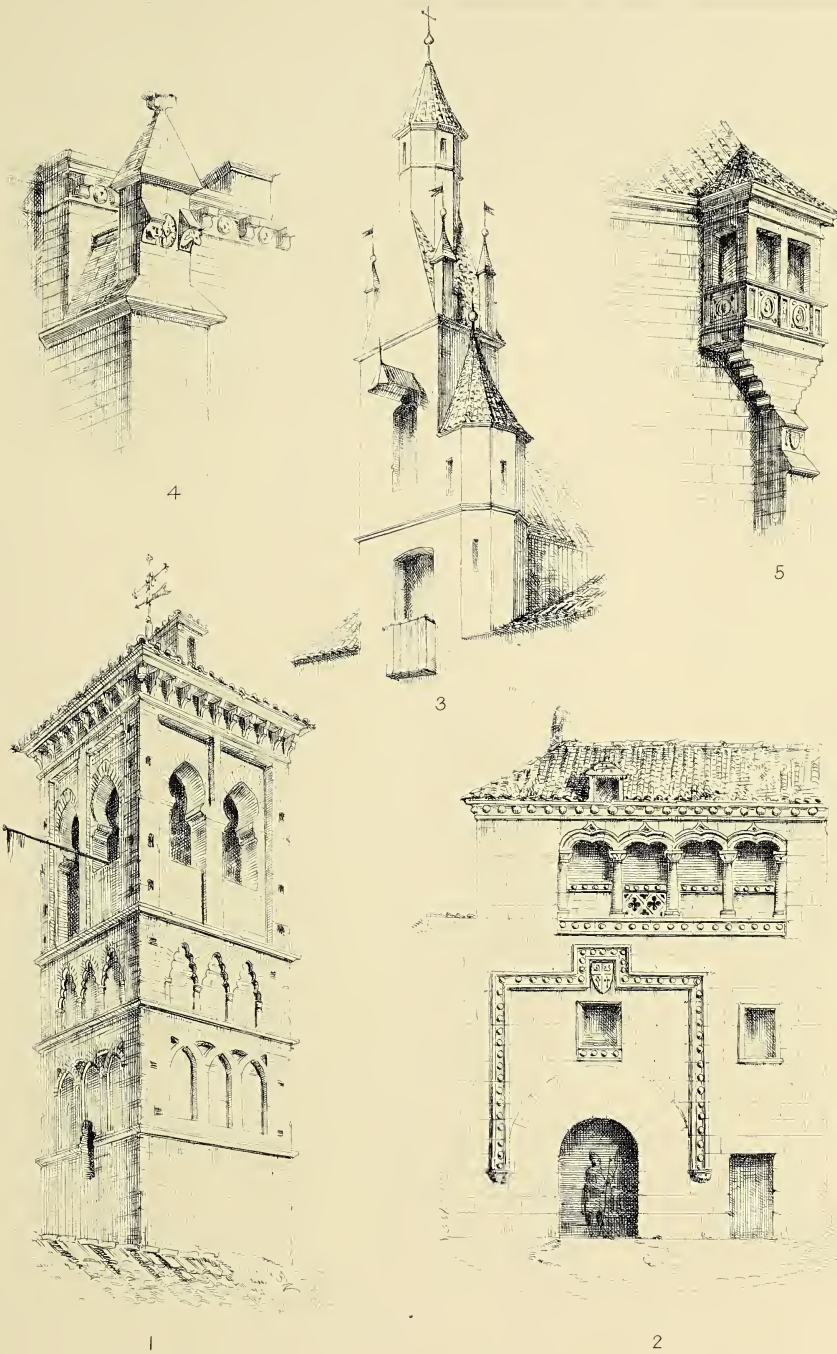
• PALACIO FABIO NELLI

VALLADOLID

TOWER OF SAN BENITO







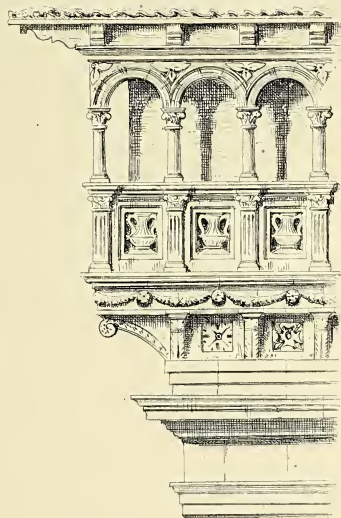
1. MOORISH TOWER, TOLEDO. 2. SEGOVIA. 3. S<sup>T</sup> ANNA, AUGSBURG.  
4. S<sup>T</sup> PAUL, LYONS. 5. ANGLE WINDOW, MEISSEN.







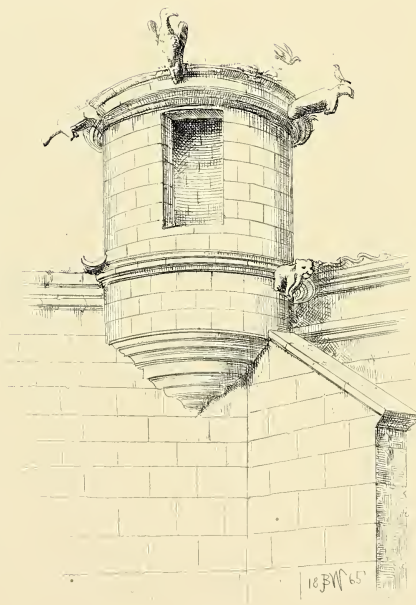
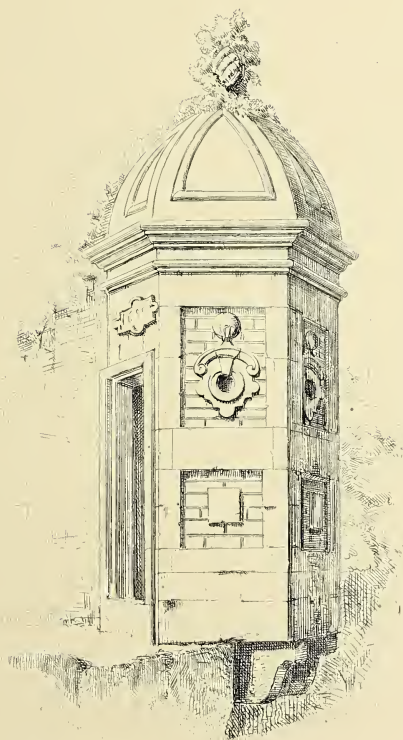
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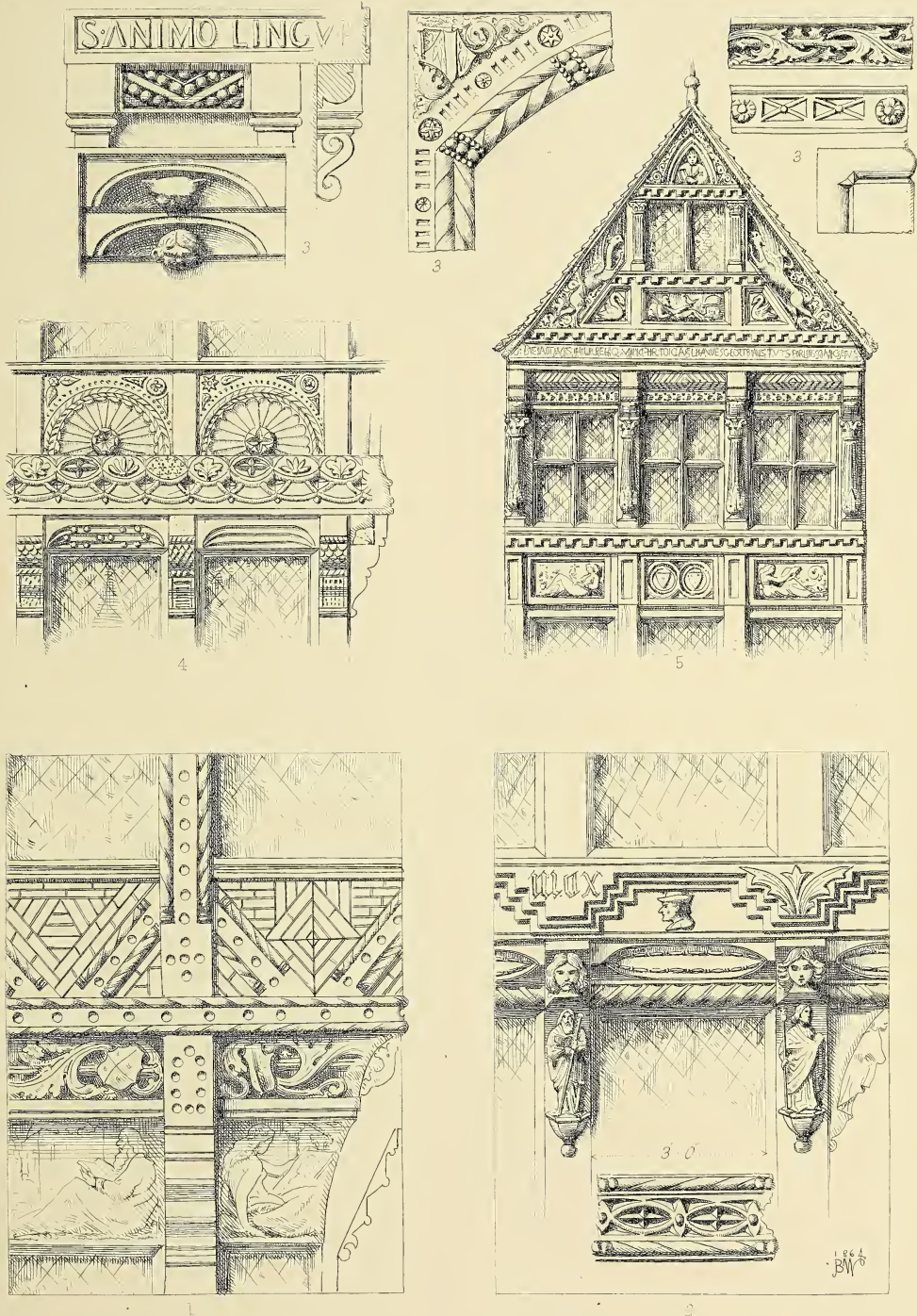
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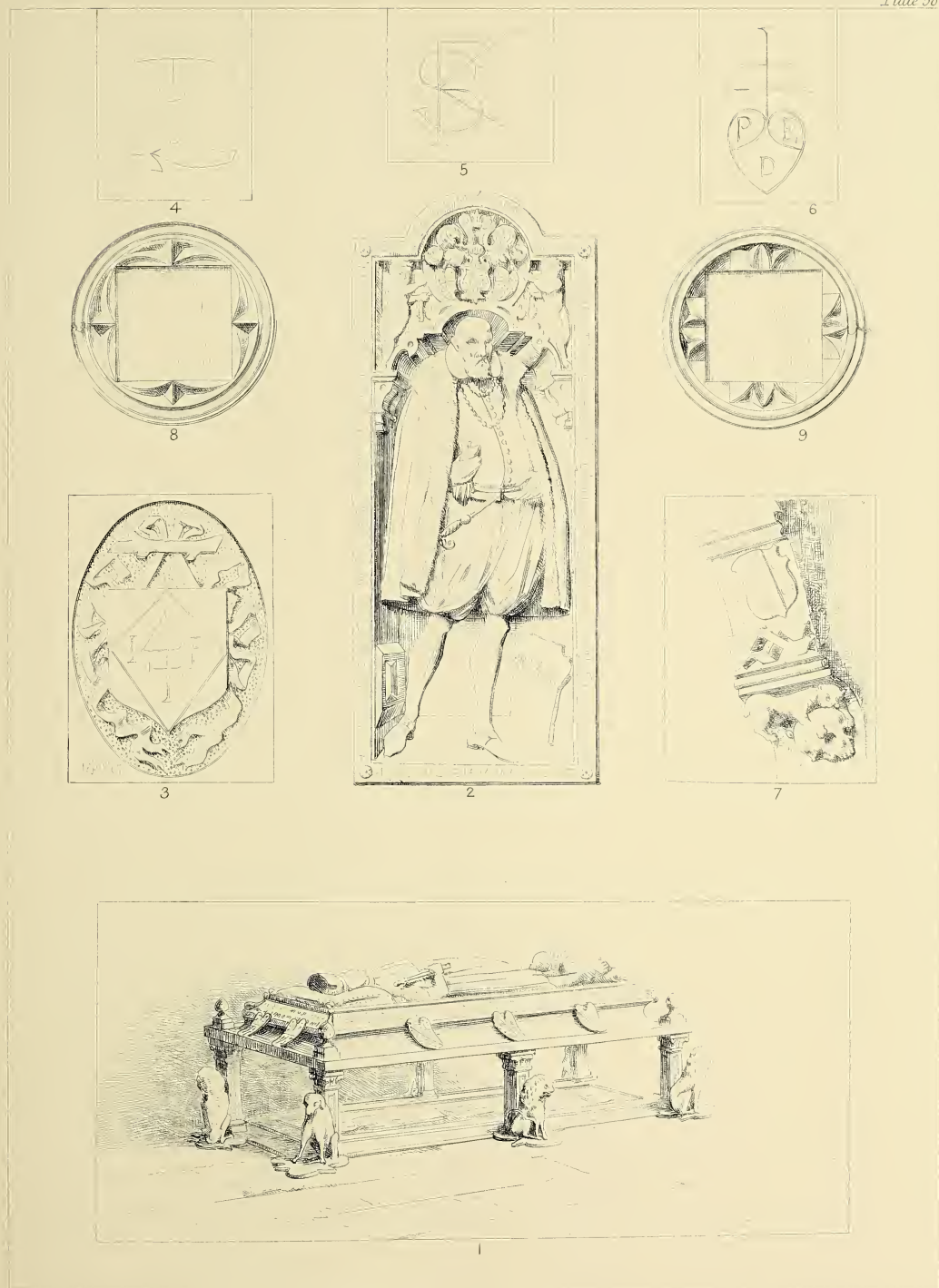
1. SENTRY BOX, ANTWERP. 2. ANGLE TURRET, LES BAUX, FRANCE.  
3. LA FRATERNITÀ AREZZO 4. AREZZO





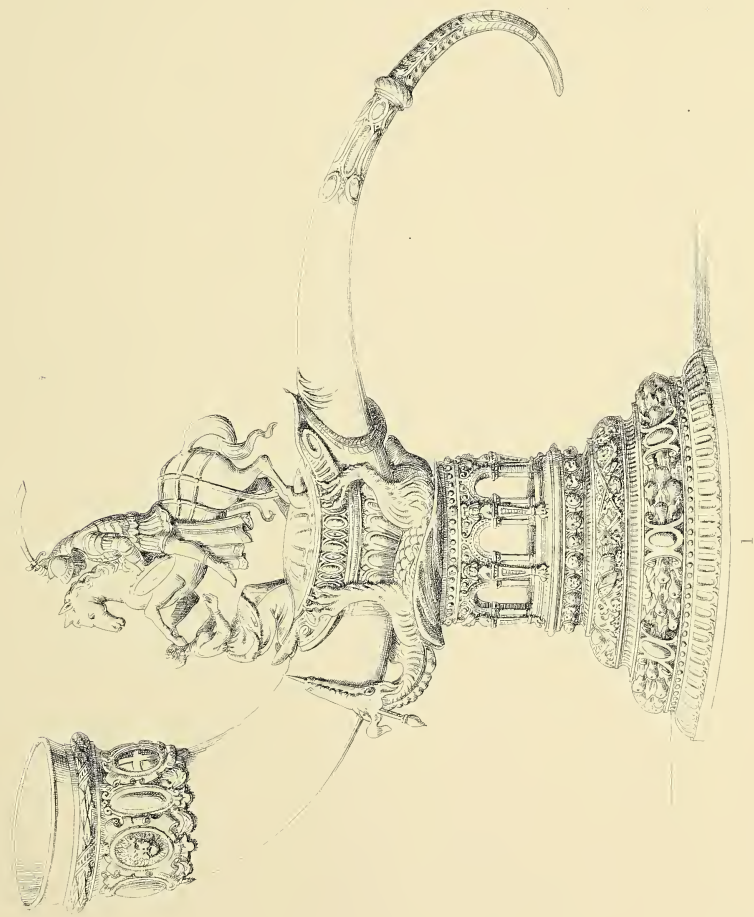
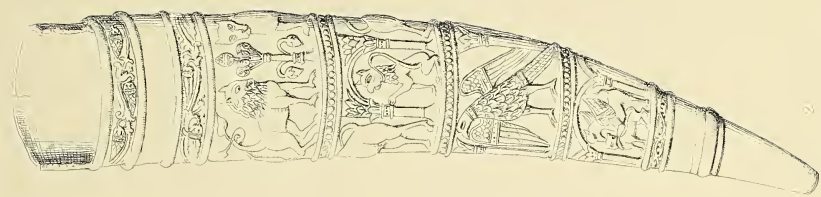






1. BRONZE MONUMENT, BERLIN CATHEDRAL. 2. MURAL MONUMENT (STONE) HANOVER.  
3. 4. 5. 6. FROM MONUMENTAL SLABS, OUDE KERK, AMSTERDAM & HAARLEM.  
7. OUDE KERK AMSTERDAM, 8. 9. WOOD PANELS, HAARLEM





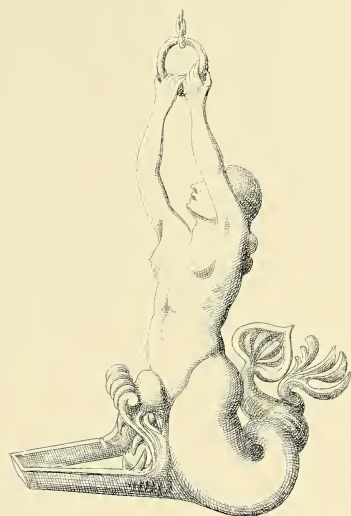
(1) SILVER DRINKING HORN, AMSTERDAM, (TOWN HALL) (2) TENURE HORN, TOULOUSE



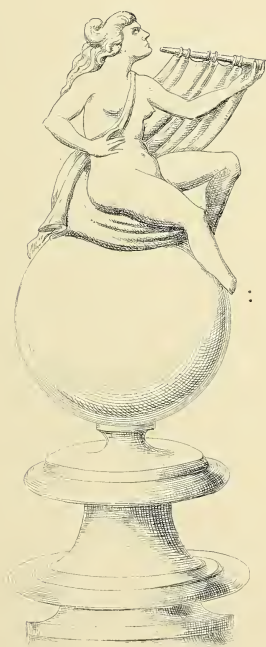




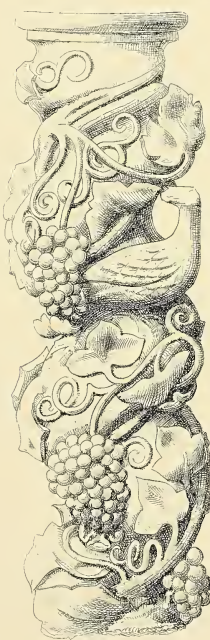
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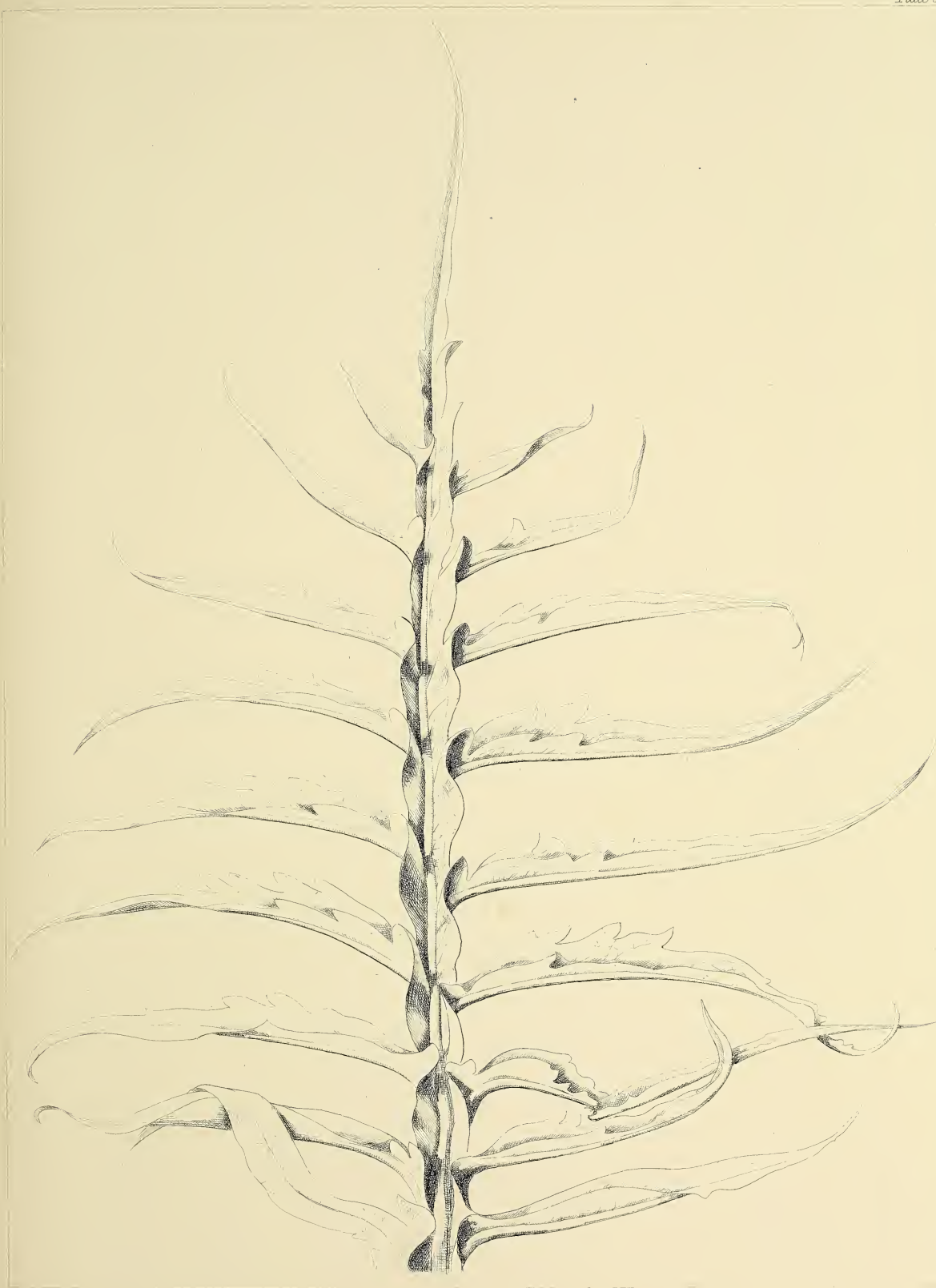
2



3

(1) BRONZE TURNCOCK (2) MARBLE FINIAL (3) WOOD COLONNETTE, HOTEL CLUNY, PARIS  
(4) BRONZE LAMP, DIJON MUSEUM.

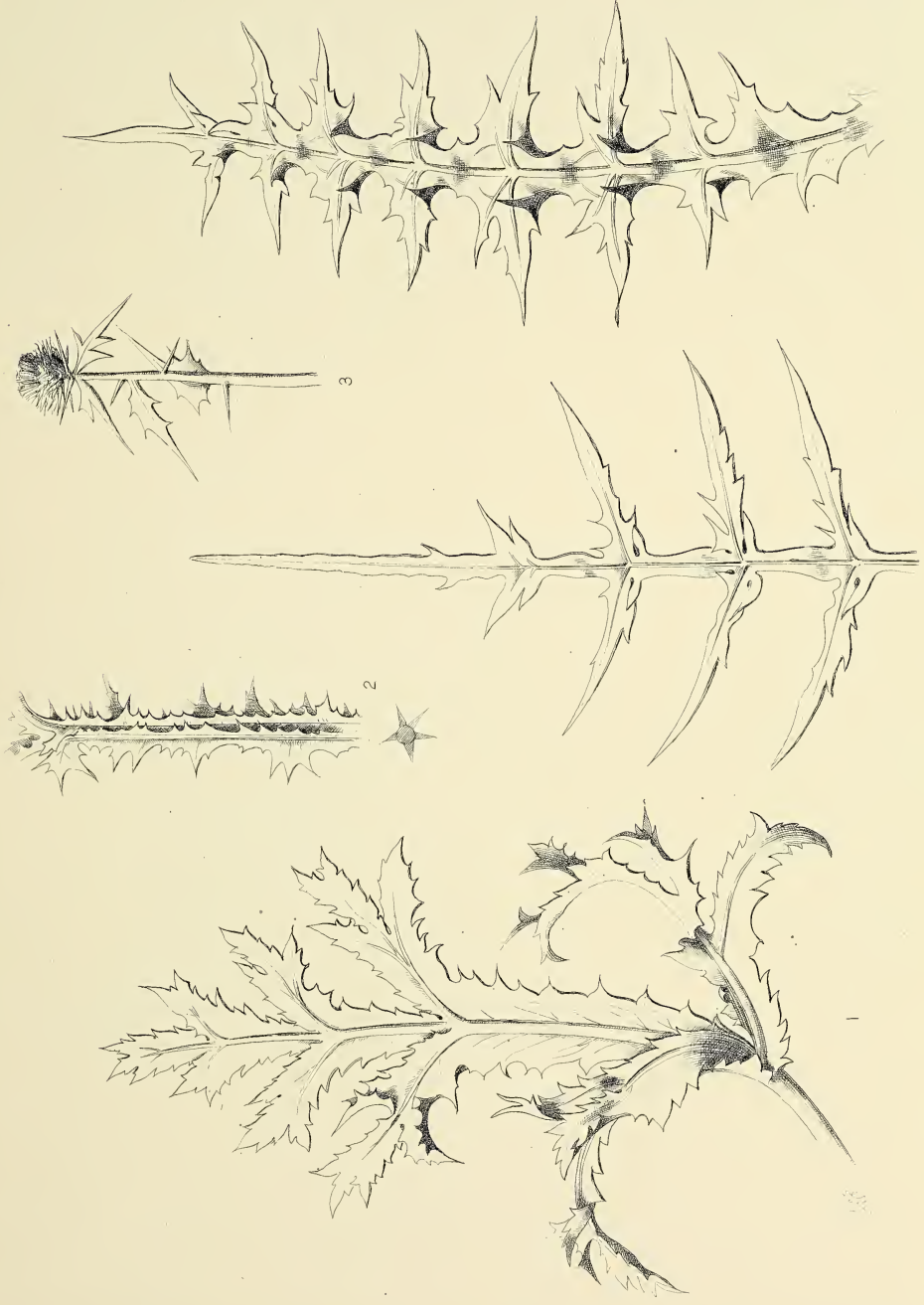




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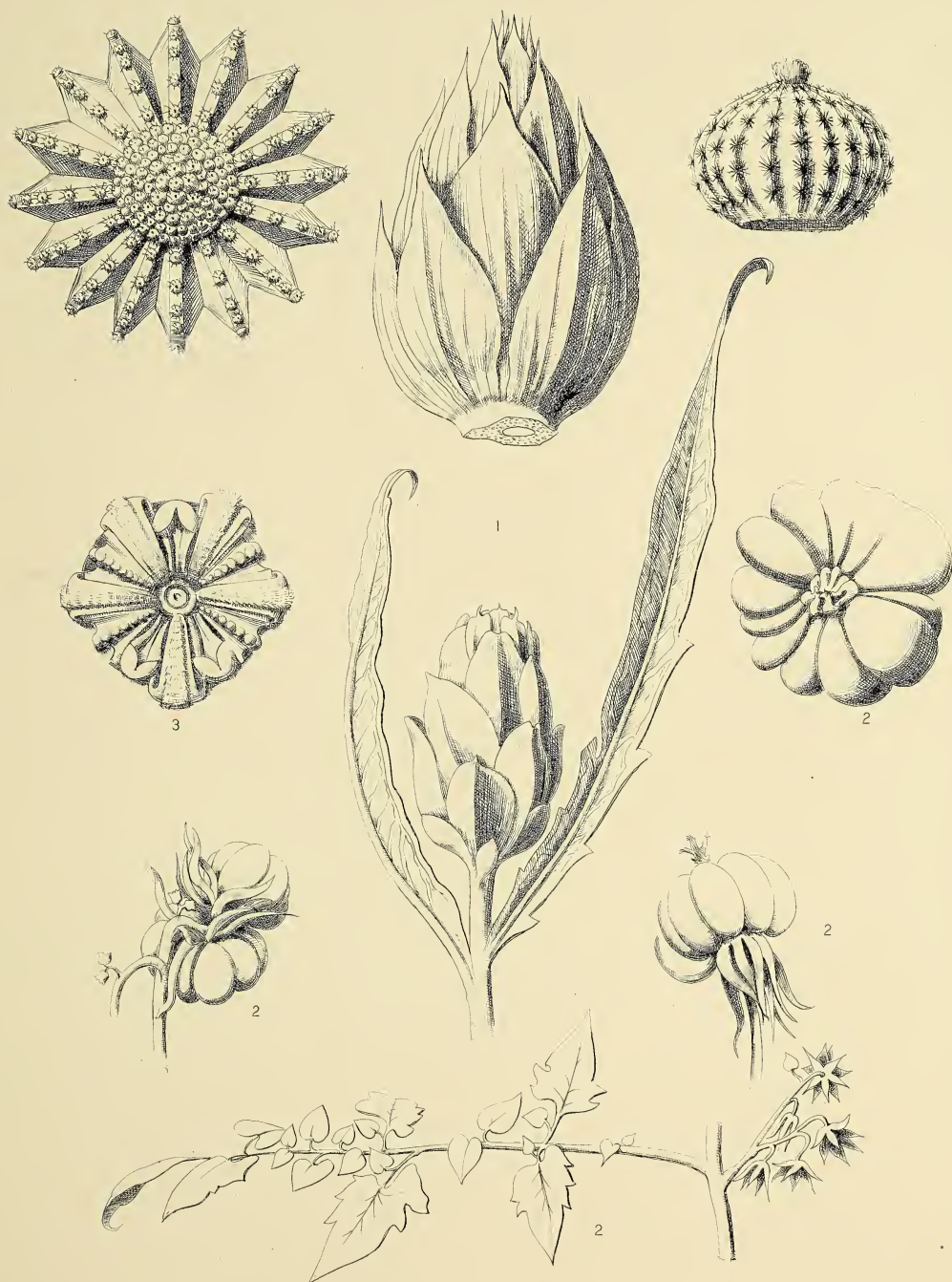




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